# MOTION PICTURE LIERALD

RKO LOOKS TO
TOMORROW UNDER
NEW LEADERSHIP

# **BETTER THEATRES!**

-An Editorial by Martin Quigley

REVIEWS (In Product Digest): LIMBLIGHT, THE STOOGE, THE FOUR POSTER, OPERATION SECRET, THE RAIDERS, MY WIFE'S BEST FRIEND, BECAUSE OF YOU, SOMETHING FOR THE BIRDS, TROPICAL HEAT WAVE, DESPERADOES' OUTFOST, FLOWERS OF ST, FRANCIS



More Light from the New Lenses . . . and How This Affects Drive-Ins. The Cinerama Setup on Broadway

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In Two Sections, Section One

Memphis Commercial Appeal 9-3-52

#### 'QUO VADIS' OWN ANSWER

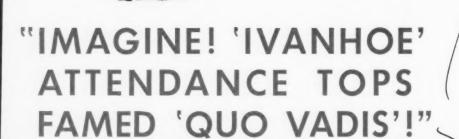
Crowds Reply To Famed Query With 'The Ritz'

The current showing of "Quo-Vadis" at the Ritz on its first popular price engagement in the city "is breaking all existing house records," Joe Simon, theater manager, happily reported yesterday.

"It's wonderful," he said. "All we do is open the doors, let a house-full in, then stop selling tickets."

The M-G-M Technicolor epic of military Christianity and pagan imperial Rome features Robert Taylor, Deborah Kerr, Peter Ustinov, Leo Genn and Buddy Baer.

"All we do is open the doors, let a house-full in, then stop selling tickets!"



No wonder they call M-G-M
"The Quolossal Company!"

# DAYS ARE HERE AGAIN!



Dear Lana:

Pardon the expression
but they're holding
you from coast to
coast! Your musical
is a Turneriffic hit!

Love Leo & paw

P.S. Jechnicolor Kisses to you dear!

## AND LISTEN TO THIS POEM!

(Poem he calls it!)

They're standing on line For "BECAUSE YOU'RE MINE"

A BIG bonanza
From Mr. Lanza
This musical will
Top "Caruso"
The trade predicts
That it will do so!



PREVIEW PREMIEMS TONIGHT
THE MIRACLE
OF FATIMA
TOU OUR UND UP OUR UND IN

HSISTE

# THAT SHO

SEINGI

RECOR BOSTO

SEATTI

The day
the sun
plunged toward
the earth!

IT'S HAPPENING WHERE WARNER BROS.

White The Wallson

# These oughts be a camera that shoots enter the photos tell the story! Here is the with lines that actually stretch around (32-year) record!

D LINES DAY AFTER DAY AFTER DAY IN BUFFALO AND N, DENVER AND DETROIT, PHILLY, FRISCO, NEW BEDFORD, .E, CLEVELAND, PITTSBURGH! EVERY ENGAGEMENT EXTENDED!

VER THE BOXOFFICE OPENS FOR



COLOR BY WARNERCOLOR

#### LATE BULLETIN!

Now under way in Los Angeles, Beverly Hills,

Wilmington — and the holdover parade

marches on!

GILBERT ROLAND ANGELA CLARK and the Children Susan Whitney Sherry Jackson Sammy Ogg

CRANE WILBUR AND JAMES O'HANLON

BRYAN FOY - JOHN BRAHM



# there's big dough in

# WHY ARE SO MANY HOLLYWOOD PRODUCERS ASKING TO SEE IT IN ADVANCE?

because preview reports are simply sensational — because it's different, with a brand new twist in mystery stories! See it immediately for yourself and come prepared to jump out of your seat!

Steel

Cotten

Writer Sa Wright

--- take it

from 20th!

Starting

Cotten

Wright

Ausic written and directed by DIMITRI TIOMKIN

Produced by BERT E. FRIEDLOB

Wriffen and directed by ANDREW STONE

A THOR PRODUCTION

Released by 20th Century-Fox

Branch Managers' Testimonial Sept. 28-Dec. 27

# **MOTION PICTURE HERALD**

MARTIN QUIGLEY, Editor-in-Chief and Publisher

QP

MARTIN QUIGLEY, IR., Editor

Vol. 189, No. 2

October 11, 1952

# **BETTER** THEATRES!

By MARTIN QUIGLEY

HE coveted goal of progress and betterment in the affairs of the industry faces a formidable challenge due to the hopeless obsolescence of large numbers of the theatres that seek to cater to the leisure hours of the theatre-going public.

At one time in the history of the industry it could well be said that the motion picture theatre was an acknowledged symbol of attractiveness, comfort and service. The physical environment offered to patrons was a magnet to which millions were drawn to revel in an unaccustomed luxury and comfort. The theatre was a precious escape from the dinginess of the work-a-day world and even, in many cases, from a pervading drabness of the surroundings of the home.

No such condition continues generally as the rule of theatre environment. It is true indeed that the nation boasts of thousands of beautifully designed, appointed and functioning theatre structures which serve a great public attractively and efficiently in cities, towns and even in villages. But in sharp contrast to such playhouses there are far too many, dotting the whole map of the country, which, in effect, are dragging their feet in the industry's march of progress and betterment. Such theatres have been for some time and are continuing to be a darkening shadow on the prestige of motion picture entertainment.

THE plain fact is that large numbers of the nation's theatres are out-dated and out-moded and are no longer able to allure and delight the amusement-seeking public. It is to be realized that much of the existing exhibition plant in the United States was constructed in the Nineteen Twenties; a considerable portion of it is a carry-over from even earlier decades. Some of it consists of what was merely emergency adaptation of structures which were originally designed for the stage play and for vaudeville and never rightly suited the purposes of the Screen. Others were designed and arranged by architects and showmen who were just taking their first, faltering steps in the art and business of theatre design and arrangement.

In the intervening years architecture and the decorative arts have changed drastically with respect to every type of building. Besides general influences from these changes theatre design itself has developed methods by which the physical provisions for motion picture exhibition can be made more efficient and effective. The dominant note today is a basic approach to the problem of theatre design under which the objective is the creation of a smoothly operating exhibition machine with an

environment that expresses a community recreational service.

There is no doubt that the obsolete character of a substantial part of the American exhibition plant has been a critical factor in tipping the scale of popular interest in favor of competing forms of amusement. There is likewise no doubt that many excellent motion picture productions, exhibited in the frame of a theatre building that is obsolete, with tawdry and old-fashioned appointments and time-worn equipment, have gone to bat with two strikes already called.

Several important circuits have been conspicuous laggards in the maintenance and modernization of physical properties. In the case of one group of forty theatres there has been no new purchase of projection equipment since 1938. Another circuit, selling a theatre to an independent operator, left booth equipment that received an allowance of just \$100 on the purchase of new equipment. But failure to keep abreast of the march of time has not been confined to any particular category of theatre operation. Both independent operation, large and small, as well as circuit operation are to be found in that unenviable company.

The condition herein referred to is well known to all informed persons. The unpleasant facts of the situation have long been either glossed over or just ignored. The time, however, has definitely arrived at which plans should be put in work to provide re-construction, remodelling, re-decorating and re-equipment that are imperatively needed. In some situations the problem may only be solved by a completely new structure, perhaps constructed at a new and more logical location.

THERE is of course an alternative, but it is none other than the exceedingly distasteful one of surrender to the march of progress—an acknowledgment of inglorious defeat. In a poorly equipped operation, to point to competing attractions as wholly accounting for poor business is an excuse, not a reason.

But the acceptance of no such alternative is to be expected. The spirit of enterprise, courage and determination that made the exhibition branch of the American industry the greatest theatrical institution in the history of entertainment is not dead. It has merely been heavily burdened and its pace slowed by a multitude of difficulties in the past decade of war and post-war disturbances in the nation's economy.

But the time is here for realistic appraisal of what the public now expects from the motion picture theatre and then—resolute action to put the theatre back in the running against whatever competing attractions may appear.

# Letters to the Herald

#### Defend the Industry

TO THE EDITOR

I firmly believe that if each theatre manager in his respective town and hamlet, no matter how big or small, reads an article in his local newspaper which does not give a true picture of the motion picture industry, he should immediately send a letter to the editor of that particular paper, giving the "true picture," backed up with facts and figures, which can be easily obtained from the various industry organizations, giving the motion picture industry side of the picture.

It is useless procedure and waste of time and money, when this industry spends thousands of dollars per year in building up public relations and goodwill, and a local exhibitor will let an article appear in his own town newspaper, that is harmful to the industry-because whether it does not give the true story it makes interesting copywithout answering this editorial with the industry's side of the argument, backed up with facts and figures. Half of the industry's problems in regard to bettering public relations could be accomplished by the local theatre manager, working his own particular local angle. - LAWRENCE J. BURKE, Manager, Capitol Theatre, Pittsfield, Mass.

#### Let's Tell Our Story

TO THE EDITOR:

An Open Letter to Compo:

The other night it was forcefully called to my attention that the motion picture industry is still providing the Armed Forces with motion picture entertainment.

I haven't seen much talk about it lately in the newspapers, and our newsreels never, never give it any attention. So how was I to know? I'm just like any other Joe Taxpayer, I have to be told and told and told. Finally, after concentrated hammering, I'm sold on the fact.

It was Sunday night, September 28. It was home to grab a quick bite of supper before returning to my night trick at the theatres. I turned on our TV set to see Edward R. Murrow in "See It Now." The program featured some sound films taken in Korea four days before (so they said!). The scene was an island located off shore some 75 miles back of enemy lines. The TV war correspondent covering the event was telling us how the Marines, who occupy the island, relieve their boredom.

"At night," he said, "they all wander

"At night," he said, "they all wander down into a well-protected valley to see

#### "HERALD" INVALUABLE

To the Editor:

I have long been a regular reader of the Herald, and never fail to read "What the Picture Did for Me" which has often produced more than just a smile. So many articles published in your paper have proved invaluable to me, the Product Digest is a great asset when booking, and recently I adapted a number of suggestions from the Better Theatres supplement to be incorporated in our standing rules.—T. ROBINSON, The Playbouse, Wakefield, Yorkshire, England.

movies. And what movies! I never knew Hollywood could make such bad ones!"

With that crack, he sadly shook his head and made a face!

And so TV obliges me with my first information in some time about our motion picture program for the boys in Korea.

What's the matter with us? Haven't we enough talent and brains in our industry to know you have to keep telling and re-telling the good deeds we are doing—and tell it OUR way on OUR screens week after week, month after month.

Instead, we permit TV to give the American people a distorted example of our benevolence!

I recall the many arguments I had, when I was serving in the Navy in the Pacific, with shipmates who honestly believed the notion picture industry was making a fortune from the Government providing films for the armed forces.

Let's wake up and start telling the story right! —STANLEY A. B. COOPER, Citizens Theatre Co., Brazil, Ind.

Mr. John (Exhibitor) Doe, typically operating a small town theatre or theatres somewhere in the United States, explains his very serious operational problem in simple terms in a letter to the Herald. Mr. Doe's communication is on page 20.

#### Stars Must Shine

TO THE EDITOR:

The star system is still exceedingly important in the present day motion picture industry, especially in subsequent run theatres. Star names are what bring the people to the box office. New stars are needed but they must be cast in supporting roles to established players in order to enable the public to become acquainted with them. The primary aim of the commercial motion picture is to entertain, not educate, which, however, is an important function of the motion picture.—JACK M. FINE, B & F Theatres, Ltd., Toronto, Ontario

#### For the Family

TO THE EDITOR:

Use family entertainment as keynote for coming productions—family musicals, family comedies, family thrillers, even family drama. This type of movies will get persons of all ages back into the movie-going habit. Turn thumbs down on gangster, spy and psychological films of any kind. Also, less costume pictures.—JERRY HAYES, Fox Theatre, Beatrice, Neb.

#### Tax Repeal

TO THE EDITOR:

The problem on my mind is that of fair rentals and/or tax repeal. Without some "give" in one of these strains, I don't see how the smaller houses will survive. I do feel that production is adequate, both as to quality and quantity.—D. D. BELLS, Parlier Theatre, Parlier, Calif.

#### Advanced Prices

TO THE EDITOR

I feel the industry should not make what we call Roadshow Pictures—in other words, features for which we have to charge advance prices. It has a classification effect on our pictures. I have heard many times, "Why don't you charge less on some features that come out of Hollywood?"—ALVIN GUGGENHEIM, Yale Theatre, Houston, Texas.

#### Too Much Tax

TO THE EDITOR:

We are paying too much Federal admission tax and there is too much free television with no tax. It's killing the theatre business.

—W. W. KILILER, Caraline Theatre, Bowling Green, Va.

#### MOTION PICTURE HERALD

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TESMA trade show in Chicago to fill all available space Page 24

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ZUKOR sees motion pictures going on forever Page 29

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One-time exhibitor leader Ted Gamble has informed an FCC examiner that he is liquidating his theatre holdings, once valued at \$2,500,000, and devoting his attention to television and radio. According to his crystal ball, 6,500 to 10,000 theatres will be closed during the next few years on account of television, Mr. Gamble apparently has not been keeping in close touch with the industry or he would know that up to now the total of new drive-in and regular theatres opened since the war exceeds by a wide margin the number that have closed for all reasons, including obsolescence as well as increased competition from television and other entertainment media. New theatres of all types already scheduled for 1953 will also represent a net gain in theatre grossing capacity.

▶ The redoubtable Commander E. F. McDonald, Jr., president of Zenith Radio Corporation of Chicago, and recently memorable in the motion picture industry for his efforts to impress with Phonevision, now heartily approves of theatre TV, hopes for its expansion on a nationwide basis to thousands of theatres, and says we need it. He told Zenith distributors last week, however, that theatre television should not have a "monopoly on great events," and cited the recent Marciano-Walcott bout as an example. At the same time the Com-

mander says it would be unfair to ask sports promoters to put their events on home TV and thus take a loss on the deal. After calling home TV the "world's champion wrecker of box office attendance," which he fails to prove, the Commander tosses in a sizable pitch for subscription TV, which by odd coincidence includes Phonevision.

▶ Although this is only the first week of the Supreme Court's new term, the court already has agreed to hear one industry case and has been asked to review six others. The case which the court has agreed to take concerns a Utah film carrier. The Government's civil contempt suit against the Crescent Amusement Company is one of the other six. Among other industry cases which the court also may be asked to review during the coming year is the Ohio newsreel case.

A transcript of Senate hearings on "subversive infiltration of radio, television and the entertainment industry," recently published in Washington, reveals that the subcommittee, headed by Senator Pat McCarran, proposes "that there be interrogation in the area of the theatrical press." The proposal was made by Richard Arens, staff director, during testimony by Vincent M. Hartnett, New York radio writer-producer. As yet, no move.

The excitement in the trade about Cinerama proves, at minimum, that the future of the trade is to benefit continuingly from that capacity for excitement which has kept it young this long half-century.

#### DRAFT OF ARBITRATION IS APPROVED BY THE MPAA

Arbitration now is up to exhibitors. Officials of the distributing companies, meeting at the MPAA headquarters in New York Wednesday, completely approved—for the first time—a draft of an industry arbitration system. Exhibitor representatives are invited to give the proposal prompt attention. Eric Johnston, MPAA president, said, "The door is open for consideration of changes that may be requested by exhibitors so that an arbitration system can be established as quickly as possible." He also cautioned that the system must be approved by the Department of Justice, the Federal Court and the distributors' boards of the directors, and importantly, a method of financing must be agreed upon.

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# This week in pictures



A BON VOYAGE to their president was said by 20th-Fox executives at luncheon in the New York home office last week. The president, Spyros P. Skouras, above, left over the weekend for the Far East. At his left, seated, are Al Lichtman and Otto Koegel, and in the background, Ulric Bell and Edmund Reek. The luncheon also marked Mr. Skouras' tenth anniversary with the company. Mr. Skouras on his five-week trip will survey company interests and visit with local exhibitors and government officials.



EDWARD E. SULLIVAN, right, succeeds Stirling Silliphant as 20th-Fox publicity manager, and Meyer Hutner, left, has been named associate publicity manager. Mr. Sullivan has been with the company since 1946. Mr. Hutner joined four years ago.



by the Herald

WILBUR SNAPER, president of National Allied, said on Monday at his New York office continuing distributor unfairness will force drastic action at the coming Allied national convention. See page 14.

REPORT, right, by Fred Schwartz, chairman of the organization of the Motion Picture Industry of New York. With him is D. John Phillips, MMPTA. Local newspapers are friendlier now, and exhibitors may expand the use of radio and television, Mr. Schwartz said.



by the Herald



By the Her

THE PRE-SELLING of Walt Disney's forthcoming "Peter Pan" was outlined at a press conference in New York last week, called by Roy Disney, Disney Productions president. In oder above, publicist Card Walker, Mr. Disney, sales chief Leo Samuels, and RKO Radio publicity director Don Prince. The premiere will probably occur during the Christmas season, Mr. Disney said, and added the picture cost more than \$4,000,000.



by the Herald

EMANUEL FRISCH. co-owner of the Randforce circuit, has taken over the presidency of the Metropolitan Mo-tion Picture Theatre Owners of New York, succeeding the late Edward Rugoff.

HOST, right, Jack L. Warner, Warner Brothers executive vice-president in charge of production, entertained Ficente Rufino, right, of the Rufino Brothers circuit, Philippine Islands, on a visit to the studio.







HONOR, above, to barker and baseball magnate Jack Cooke, left, of the Toronto Variety Club, for his help to Variety Village, charity project. The desk set presentation was by Reuben Bolsted, chief barker, right.

> HERMANN PLACE, right, has succeeded Earle G. Hines as chairman of the board of General Precision Equipment. He also is president and chief executive.





CRITICS' DAY at the Associated Motion Picture Advertisers, New York. Comedian Bob Hope attended the luncheon honoring newspaper film reviewers. With him on the dais are Maurice Bergman, Universal-International; Kate Cameron, Daily News; Oscar Godbout, New York Times, and Lige Brien, United Artists.



VISITORS FROM SOUTH AFRICA at the Paramount studio. They were guests at luncheon. In left to right order are Mr. and Mrs. Dick Harmel: Cecil B. DeMille, producer: Y. Frank Freeman, studio chief: John Schlesinger, son of the late Isadore Schlesinger, and Don Hartman, Paramount production head. Mr. Harmel is general manager of the Schlesinger distribution and theatre interests in South Africa.



### RKO MANAGEMENT **MEETS THE PRESS**

QUESTIONS AND ANSWERS for some three hours last Friday evening occupied the new RKO Radio executives as they met with trade and news writers over cocktails and a buffet supper at Toots Shor's res-taurant, New York. Some of the scene is here. Some of the answers are on the next page.
[Pictures by Motion Picture Herald]





KEY PERSONALITY in the intricate negotiations by which he obtained RKO Radio control, Ralph Stolkin, new president, is seen at the upper left chating with Martin Quigley, Jr., left, Motion Picture Herald editor. Immediately above, Sherrill Corwin and Edward Burke, directors. At right, William Gorman, a director. Left, Ross Hastings, lawyer; William Clark, director: S. Barrett McCormick, advertising-publicity chief, and Gordon Youngman, director. Below, left, A. Koolish, director. Below, right, Arnold Grant, board chairman.







# STOLKIN RKO PRESIDENT, PICKER HEADS SALES

#### Grant Is Board Chairman, Corwin Chief at Studio; Depinet Consultant

With Ralph E. Stolkin in the position of president—a post occupied for the past 10 years by Ned E. Depinet— the new controlling management group in RKO Pictures moved rapidly this week to streamline the organization.

Action taken in the first week following the transfer of Howard Hughes stock to the group included:

1. Election of new board of directors, holding over only W. H. Clark, treasurer, from the old board:

2. Election of Mr. Stolkin as president in place of Mr. Depinet:

3. Naming Arnold Grant, chairman of the board, succeeding Noah A. Dietrich;

4. Selection of Sherrill Corwin, vice-president, to represent the board at the studio;

 Appointment of Arnold Picker, United Artists vice-president in charge of foreign distribution, to the new post of executive vicepresident; and,

6. Initial screening of home office sales executives by Mr. Stolkin, Mr. Grant and Edward G. Burke, Jr.

The RKO board plans to concentrate attention on reorganizing the distribution department, at home and abroad, in order to have it operate as efficiently as possible at the lowest possible cost. Until an important flow of product from the RKO studios can be achieved, the company will have to maintain itself on revenues from the fairly small number of films yet to be released and the playoff of both recent releases and reissues.

Ås soon as the process of screening executives in the home office and the exchanges is completed, the RKO management plans to give similar attention to the studio,

#### Consider Jerry Wald for Head Production Role

Meanwhile a number of individuals have been considered for the post of executive head of production. Whether Jerry Wald is given the post or not, Mr. Corwin said that Mr. Wald has agreed to produce for RKO the film "Size 12" which is ready for shooting. The only other film that can go into production at the studio any time soon is Edmund Grainger's "Split Second."

Mr. Depinet will be adviser and consultant to the company, it was announced. He has been given an office at the RKO home office on the floor on which the sales headquarters

# RKO—The Scene Changes

The new controlling ownership in RKO Pictures, together with the introduction of new top executive command, constitute a development which looms large in potential influence upon both the immediate and the future affairs of the industry.

The new chief executive officer, Mr. Ralph Stolkin, although young in years, already has to his credit a record of dynamic accomplishment in a varied line of activities. Although Mr. Stolkin and the new board chairman, Mr. Arnold Grant, are just now assuming official positions in the industry, neither is a stranger to the business of motion pictures.

RKO Pictures as one of the industry's major concentrations of production and distribution facilities, geared to worldwide operation, offers at this point, following the difficult period of post-war readiustments, a rich opportunity for constructive development.

The new management may be well assured that hearty goodwill and best wishes will attend them in their undertaking.

The arrival of the new ownership and the consequent assumption by the new ownership of the executive direction of the company's affairs removes temporarily from the roster of company presidents Mr. Ned E. Depinet, who has long enjoyed a uniquely respected status throughout the length and breadth of the industry.

Mr. Depinet entered the business of motion pictures as a mere youth and proceeded with steady strides to discharge duties that cover the entire range of responsibility in the department of distribution of the industry, eventually reaching the post of company president.

Throughout a career that parallels the story of the modern industry, Mr. Depinet has made a record of honor and trust that bespeaks for him an eloquent tribute. The multitude of friendships which he enjoys and the abundance of goodwill which he has so well earned will wholeheartedly follow him in whatever new undertaking to which he directs his attention.

-MARTIN OUIGLEY

are located. No details have yet been released on the term during which Mr. Depinet has agreed to act nor on whether the arrangements precludes him from undertaking any other activity in the motion picture

In addition to Messrs. Stolkin, Grant, Corwin, Burke and Clark, the RKO board includes the following: A. L. Koolish, Mr. Stolkin's father-in-law; Gordon Youngman, formerly with RKO and a member of the law firm of Bautzer, Grant, Youngman and Silbert, and William Gorman, representing



ARNOLD PICKER

Ray Ryan, one of the members of the stock purchasing syndicate.

Appointment of Mr. Picker as executive vice-president was a surprise because he has been under contract to United Artists as foreign sales head and also one of the six partners that took over control of that company from Mary Pickford and Charles Chaplin two years ago. In announcing Mr. Picker's resignation, Arthur B. Krim, UA president, said that Mr. Picker will visit England and Continental Europe with Max E. Youngstein, UA vice-president, for about two weeks. During the first two weeks of November Mr. Picker plans to divide his time between UA and RKO business and terminate all connection with UA Novem-

#### Acquisition of Picker Hailed by RKO Board

In a statement the RKO board hailed the acquisition of Mr. Picker in these words, "This move, together with all other moves being made by the board, is for the purpose of strengthening and revitalizing the affairs of RKO in order to bring it to the position of eminence which it once occupied."

Following the initial board meeting and election of officers October 2 a communication was directed to all RKO employees. The statement emphasized that the board (Continued on following page, column 1)

#### RKO CHANGES

(Continued from preceding page

had no intention of liquidating or destroying the company—"Rather the objective is to revitalize and build."

"A realistic approach," the communication to the RKO staff throughout the world continued, "must recognize the company's large losses and the urgent need for sure steps to stem and turn the tide. Of necessity, a number of executive changes will be made to bring in and promote youth with its vitality, fresh approach and aggressive thinking. Changes below the executive level will be kept to a minimum." The statement ended with an appeal to employees to "keep at your work with renewed vigor."

#### Says Company Problems Are Not Insoluble

In a press statement the RKO board also said, "The problems of the company are manifold and extremely difficult but not insoluble or insurmountable." Then it was explained that a screening of all executives in sales and distribution was to begin immediately and proceed daily until completed at the home office and in all the exchanges and then at the studio. "From this reshuffling the rebuilding process will go forward, perhaps not with the speed that those who do not have the job to do like, but with all the speed that thoughtful, unhurried judgment will allow."

So far as the studio is concerned the intention is to proceed slowly, first selecting an executive producer and then deciding on what properties to produce. The company has no present plan to seek additional independent production for release. Of course, existing contracts for distribution such as for Samuel Goldwyn's "Hans Christian Andersen" and Walt Disney's "Peter Pan" will be carried out by RKO. One of Mr. Stolkin's first acts of business was to confer for several hours with Mr. Goldwyn, presumably on distribution matters.

#### Policy on Television Remains Unsettled

The attitude of RKO toward release of its films for television, on which there has been speculation in the industry, remains unsettled. The statement of the new board links release of films to television with other industry problems which are to be "approached, analyzed and determined with unprejudiced minds which will seek solutions looking to the future unbounded by any dedication to the past." This statement is considerably less explicit than the one issued from Hollywood when the group signed the deal with Mr. Hughes. Then it was said, "At this time we have no intention of releasing any of the studio's stock of films for the use of television."

In addition to serving as chairman of the board Mr. Grant is the new general counsel of the firm, replacing as counsel J. Miller Walker. The law firm of Bautzer, Grant, Youngman and Silbert will be California counsel succeeding, after the end of the year, the firm of Mitchell, Silberberg and Knupp.

# SNAPER SCORES DISTRIBUTOR SALES PRACTICES, SALESMEN

Delegates to National Allied's annual convention in Chicago November 17-19 are in for some aggressive talk and action, according to remarks made this week in New York by Wilbur Snaper, president, in a trade press conference preview of things-to-come at the convention.

Stressing primarily relations with distributors, Mr. Snaper declared that "if exhibitor-distributor relations don't improve," the organization will publicize the names of branch managers and salesmen who, he charged, have been using questionable tactics in dealing with theatre men. He then indicated that it may be necessary "to go to the Government for regulations" to restrict certain trade practices.

#### Remarks Are Bitter

Mr. Snaper's remarks were regarded as among the bitterest directed at distributor sales policies by an exhibitor leader in recent times. He also indicated he would ask for a "stronger setup for the interchange of information among exhibitors" with the specific aim of "deterring over-aggressive salesmen." The latter suggestion, he explained, envisioned the broadening of the scope of Allied's "Caravan," a vehicle for disseminating information on rentals and other sales policies among Allied and non-Allied exhibitors.

Having been "overwhelmed by a deluge of exhibitor complaints and requests for solutions" in the area of trade practices in the last eight months, as Allied film committee coordinator, Mr. Snaper said it was his opinion that distributors "have lost sight of the fact that they're dealing with customers," and said the practices continue despite disavowals from distribution home offices.

#### Specific Practices Cited

The practices which he mentioned specifically were "advanced admission pictures on which exhibitors can't make a profit," percentage selling, "exorbitant rentals, such as 60-40," and "specializing pictures out of existence."

Distributors regard percentage selling as a "panacea" in dealing with exhibitors and "as the only logical, businesslike way of amerchandising," he said. Adding that while big key runs do lend themselves to percentage deals, he declared that the vast majority of small independents "would do better from a profit and loss standpoint to close down Monday through Thursday" in absence of a sliding-scale "incentive" selling approach which would allow them a larger margin of profit after grosses reach a certain figure.

#### How About Arbitration?

Asked if he did not think an arbitration system would be a solution to some of the problems he mentioned, Mr. Snaper said he believed Abram F. Myers, Allied general counsel, was "conservative" in estimating that it would be a matter of months before an arbitration system was agreed upon. He then advised distributors to "go in for some soul-searching," and said, "Frankly, we don't care who gets hurt—when branch managers and salesmen are proven to have injured exhibitors they should be discharged or pensioned off."

The forthcoming convention, the Allied president said, is expected to set forth "concrete action against the policies" in consequence of meetings of trade practice film clinics which will be a part of the annual meeting.

When it was asked if his proposal for "a stronger setup for interchange of information among exhibitors" fitted in with the announced intention of Alfred Starr, Theatre Owners of America president, to strive for a single exhibitor organization, Mr. Snaper said he had "no comment."

#### Work Through COMPO

In Washington, however, Mr. Myers, commenting on this suggestion, said that exhibitor organizations should continue to work on common problems through the Council of Motion Picture Organizations, rather than setting up any new groups.

Mr. Myers also, in a bulletin setting forth plans for the Allied convention, cautioned against the pitfalls which he said contributed to the "failure" of TOA's recent national convention in Washington. Responsible for the "failure," he said, was "TOA's weak and vacillating performance" in handling "the larger issues—arbitration, the 16mm case and the tax campaign."

According to Mr. Myers, the Allied convention plans "contemplate a minimum of set speeches and ample time for open discussion." He added that Allied now has a "great responsibility" to see that it stages "a truly great convention."

Sidney Korshak has been retained as RKO labor counsel.

Mr. Stolkin plans to divide his time between the studio and the home office, spending about half the year at each. Mr Grant and Mr. Burke are devoting substantially full time to RKO affairs in New York. Mr. Grant, of course, retains his legal connections and after RKO affairs are adjusted he plans to devote some part of his time to

other work. While Mr. Burke has oil operations in Texas he intends, at least for the present, to devote a great part of his activities to RKO business.

The RKO board has retained the law firm of Cravath, Swaine and Moore as its special counsel to represent the corporation in stock, corporate and financial matters. Thomas Halleran, a partner in the law firm, will be consultant to the board.

# mportant date! Write it

down!...Warners will Trade Show

'The Iron Mistress' on October 15!

The big best-seller is a giant-scale screen attraction you should see pronto! Sneak previews confirm it's one of the greatest of all Southland adventures!!!

Be sure to be there!//

Warner Screening Room 110 N. Pearl St. \* 12, 30 P.M. ATLANTA 20th Century-Fax Screening Rm. RKO Palace Th. Screening Room 197 Walton St. N. W. + 2 00 P.M. Palace Th. Bldg. E. 6th + 8-00 P.M. BOSTON RKO Screening Room 122 Arlington St. \* 2:30 P.M. BUFFALO Paramount Screening Room 464 Franklin St. \* B 00 P.M.

CHARLOTTE

Warner Screening Room 2300 Payne Ave. \* 8 30 P M. DALLAS 20th Century-Fox Screening Room 1803 Wood St. - 2 00 P.M. DENVER 20th Century-Fox Screening Rm. Paramount Screening Room 308 S. Church St. \* 2 00 P.M. 2100 Stout St. \* 2 00 P.M.

ST. LOUIS S'rence Screening Room 3143 Oliva St. . 1: P.M.

CINCINNATI

DES MOINES Warner Screening Room Paramount Screening Room 1307 So. Wabash Ave. +1:30 P.M. 1125 High St. \* 12:45 P.M. DETROIT INDIANAPOLIS 20th Century-Fox Screening Res 326 No. Illinois St. \* 1:00 P.M. JACKSONVILLE Florida Theatre Bldg. Sc. Rm. 128 E. Forsyth St. \* 2:00 P.M 20th Century-Fox Screening Rm. 1720 Wyandotte St. \* 1:30 P.M.

LOS ANGELES Womer Screening Room 20th Century-Fox Screening Rm. 2025 S. Vermont Ave. 2:00 P.M. 200 S. Liberty St. • 8:00 P.M. MEMPHIS 20th Century-Fox Screening Rm. 151 Vance Ave. \* 12:15 P.M. MILWAUKEE Worner Theatre Screening Room 20th Century-Fox Screening R 212 W. Wisconsin Ave. 2:00 P.M. 10 North Lee St. 1:30 P.M. MINNEAPOLIS Warner Screening Room 1000 Currie Ave. \* 2.00 P.M.

OMAHA 1000 currie ave.
NEW HAVEN
Wurser Theories Projection Room
Warner Screening Room
Warner Screening Room
No. 13th St. - 2:30 P.M. , 2400 Third Ave. - 10:30 A.M.

PITTSBURGH 20th Century-Fax Screening R m. 1715 Blvd. of Allies \* 1:30 P.M. PORTLAND SALT LAKE 216 East 1st South . 2:00 P.M. SAN FRANCISCO 20th Century-Fox Screening Rm. Paramount Screening Room.
1502 Davenport St. \* 1:30 P.M. 205 Golden Gate Ave. \* 1:30 P.M.

NEW ORLEANS

Home Office 321 W. 44th St. \* 2:15 P.M.

NEW YORK

OKLAHOMA

as Jim Bowie, who slashed his name into history/

as Judalon, the shameless belle of Natchez!

JOSEPH CALLEIA

JAMES R. WEBB

HENRY BLANKE GORDON DOUGLAS

COLOR BY TECHNICOLOR



# Terry Ramsaye Says

CROSS THE DIVIDE—"Deac" Aylesworth, that hail fellow everybody knew in those days when the adjustments between radio and the motion picture were in the making, is gone. Many had contact with the picaresque lawyerexecutive-public relations expert, successively president of the National Broadcasting Company, RKO, and publisher of the World Telegram, but few indeed knew the poignantly minded, questioning adventurer of life and his philosophy of wondering resignation in those rare hours when he talked from the heart instead of his position on the chessboard. He expected little from idealisms, and was thereby seldom disappointed

When it was announced that the august M. H. Aylesworth was to take over as president of RKO, a factorum of that con-cern called to ask if "there is anything

special."

"Yes," Deac responded, "to start with I just want the switchboard. I want a complete new telephone staff, and I'll have an inspection of the lines. Every executive conversation has been monitored by ... and he named three persons and their midtown offices, "... but now I'll try to see if we can run this company without their aid."

When the Music Hall had its strange debacle opening and Roxy was taken away in physical collapse at 3 A.M., Aylesworth knew the answer and in the unhappy morning-after went downtown to see a Rockefeller representative, to emerge with a half a million dollars with which to give the theatre a policy—the Roxy Theatre policyand personnel-which Roxy thought he had

outgrown,

When Deac as publisher of the World Telegram found business slow he set about a demonstration with a special motion picture section, which had no other provocation. He laid dignity aside and personally sold full pages to the majors-all except Paramount, where Neil Agnew held out. Despite the fact that he and Deac were merrily friendly. Neil refused to see Deac at the office. On the third call Deac took a seat in the reception room and hung a placard across his chest: "Agnew is Unfair to Deac." An hour later Deac went in and Agnew settled for the page,
"There is," Deac often observed, "no

satisfactory substitute for results."

THE VERY BEGINNING - We are indebted to Image, the journal of photography published by George Eastman House in Rochester, for an account of the discovery of the undisputed first photograph 'a picture taken from nature by means of a camera and permanently fixed." It was made by Nicephore Niepce in France in 1826. By the diligence of Helmut and Alison Gersheim it was found in an old trunk in England, and added to their collection, documenting at last references in the annals. It was made on a pewter plate, 61/2 by 8, sensitized with bitumen, exposed for eight hours on the courtyard view outside Niepce's workshop window. Eastman House has become the central authority of photographic history. It is also the most important focus of the attention of many able research contributors.

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DIETHORA of OPINION—Never before has the American newspaper been quite so overladen with opinion. The typical daily has a minimum of four separate departments of comment and judgment on the affairs of the world. To the orthodox editorial page has been added the book reviewer, the dramatic critic, the motion picture critic, the radio and television critic. Under the quise of reporting on the activities of the art of communication the majority of them assume the function of incorporating essays on their personal judgments of the issues and subjects presented. What the reader would be presumed to want to know would pertain to what the authors and producers have delivered—the product itself, not what the critic thinks about the subject. Superimpose upon that the flood of columnists of all sorts and we arrive at a press more opinionated than informative. The basic function has long been presumed to be information. Reviewers expert on all subjects, debate with the author and thrust their personal viewpoints on the readership. Sometimes we don't care.

INVASIVE PUBLICITY-The flow of advance publicity on "Moulin Rouge," in production in London, goes unpleasantly "back stage." We are presented with words and pictures to show how tall Jose Ferrer plays the role of dwarfed Henri Toulouse-Lautrec, on his knees in "torture boots," with his legs painfully strapped up behind him concealed from the camera. The stills are not pleasant and they invite every patron of the picture to lose any dramatic illusion while checking on the success of the unhappy makeup, having been told the actor can bear it only twenty minutes.

## Showmen of Indiana Bid For "Crown

The exhibitors of Indiana have laid claim to the showmanship crown of the U.S. for 1952 and are out to wrest it from Texas, which has enjoyed it for the past year.

The board of directors of Allied Theatre Owners of Indiana, meeting in Indianapolis Tuesday, has instructed its officers to notify the Texas COMPO office and Allied Theatre Owners of Texas immediately to ship the coveted showmanship crown to the state of Indiana.

The basis of Indiana's claim to showmanship sovereignty is the successful exhibit it staged at the Indiana State Fair. A windstorm blew down the exhibit tent, but in true showman tradition, the exhibitors swung into action, and within 20 hours the show was on again. Indiana also points with pride to the recent Movietime tours in that

First Quarter Industry Payroll in Sharp Increase

WASHINGTON: Industry payrolls for employees covered by Unemployment Insurance were more than \$7,000,000 higher in the first quarter of 1952 than in the same quarter of 1951, the Department of Labor has reported. The over-all industry figure for the first quarter of 1952 was \$163,161,000, compared with a 1951 first quarter figure of \$155,-875,000. First quarter payrolls for production and distribution were \$79,467,000 for 1952 as compared to \$71,811,000 in 1951, showing an increase of more than \$7,500,000. Payrolls in the service category also showed an increase, listing \$9,847,000 for 1952 as against \$8,825,000 for 1951. Payrolls in the category of theatres, including vaudeville, dropped slightly, however, with \$73,847,000 for the first quarter of 1952 as compared with \$75,239,000 for the equivalent quarter

#### "Bank Nights" Approved In Memphis Theatres

MEMPHIS: Police officials last week approved "Bank Nights" as presently operated in Memphis theatres. After several days of study, city attorney Frank B. Gianotti, Jr., citing a former supreme court ruling that "Bank Night" was legal, declared that today, Memphis theatres were going a step further from a lottery by allowing registration without buying a ticket. "Bank Nights" have been operating in six Memphis theatres.

Weekday Single Bill Policy Franklin and Herschorn, New Brunswick theatre circuit, has switched to a single feature policy Monday through Thursday, after deciding that double features made too long a show particularly for children on "school nights." The double feature policy continues on weekends.

# SMPTE ELECTS BARNETT AT ANNUAL CONVENTION

#### Meeting in Capital Hears 93 Technical Papers; 800 Attend Sessions

WASHINGTON: The Society of Motion Picture and Television Engineers' 72nd semi-annual convention was held at the Ho-

John W. Servies

tel Statler here this week with a new slate of officers named for a twoyear term starting January 1, 1953.

Herbert Barnett, General Precision Equipment Corp., New York, was elected president; John G. Frayne, Westrex Corp., Los Angeles, executive vice-president; Norwood L. Simmons,

Eastman-Kodak, Hollywood, editorial vicepresident; John W. Servies, National Theatre Supply Co., New York, convention vice-president; Edward S. Seeley, Altec Service Corp., New York, secretary.

Governors are: East—Gordon A. Chambers, Eastman Kodak, and Charles L. Townsend, National Broadcasting Co.; Central—Frank E. Carlson, General Electric Co. and Malcolm G. Townsley, Bell and Howell; West—William A. Mueller, Warner Brothers, and Leroy M. Dearing, Technicolor Corp. Henry J. Hood, Eastman Kodak, Rochester, assumed the office of engineering vice-president Monday and will serve through December 31, 1953.

Approximately 800 members from all parts of the U. S. and several foreign countries marked a record registration. During the week-long convention 93 reports and papers on equipment and technical advancement in motion pictures and television were presented.

#### Annual Awards Made; Fellowships Named

The newly-elected officers were presented at the banquet Wednesday night. At that time also the awarding of fellowships to 15 members of the Society was held, and annual awards presented.

Recipients of the awards were: Progress Medal Award, John I. Crabtree, Eastman Kodak, Rochester; David Sarnoff Gold Medal Award, Alex G. Jensen, Bell Telephone Laboratories, Murray Hill, N. J.; Samuel L. Warner Memorial Award, Herbert T. Kalmus, Technicolor Motion Picture Corp., Hollywood; Journal Award, D. L. MacAdam, Eastman Kodak; Honorable mentions were accorded F. C. Williams, Eastman-Kodak and Otto H. Schade, Radio Corp., of America.



HERBERT BARNETT, the new SMPTE president

Guest speakers at the opening sessions were Major General George I. Back, Chief Signal Officer, U. S. Army; Brigadier General Brooke E. Allen, Commanding General of the Air Photographic and Charting Service, U. S. Air Force, and Captain A. D. Fraser, Chief of Naval Photography.

#### Asks Further Cooperation In Research Work

General Back asked for continued cooperation in the research and development of motion pictures and television. He emphasized the importance of sound films in training, in public information and as a means of "pictorially documenting military history," calling motion pictures "an irreplaceable tool." Captain Fraser, pointing out the dependence of the Navy on films, said "the entertainment that motion pictures provide is probably our greatest morale booster." General Allen discussed the use of photography and television in the Air Force.

On Thursday sessions were held on 16mm equipment maintenance, and high speed photography. Friday sessions were devoted to sound recording and reproduction, high speed photography and magnetic stripping of film.

#### Philadelphia Warner Club Elects Officers

The board of governors of the Warner Club of Philadelphia has elected the following officers for the coming year: Ben Blumberg, president; Jack Goldman, vice-president, entertainment; Hortense B. Shalita, vice-president, welfare; Mary Egan, vice-president, membership; Helen V. Mahoney, secretary and J. Ellis Shipman, treasurer.

## Tax Refund Of \$513,412 To Universal

WASHINGTON: Universal Pictures Co., Inc., got a tax refund windfall of \$513,412 from the Federal Government during the year ending last June 30, figures made public by the Bureau of Internal Revenue disclosed.

The Bureau issued a list of companies which during the 1951-52 fiscal year got action on claims for relief from taxes levied under the World War II excess profits tax. The claims were all based on a contention that the Government had not allowed the taxpayers sufficiently high excess profits credit.

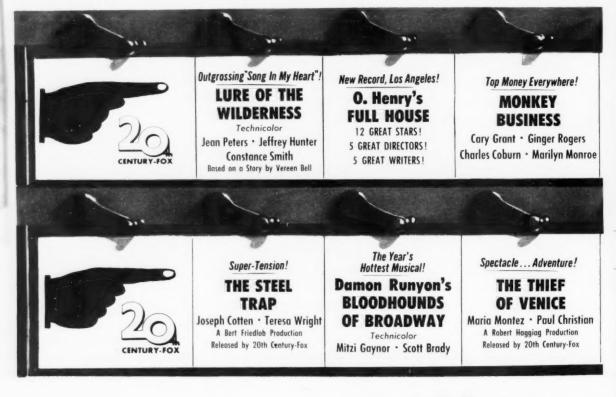
The record showed the Bureau acted on a Universal claim for a higher credit and a resulting lower tax for its fiscal years ending in October, 1941, and October, 1942. The Government previously had allowed a credit of slightly over \$3,000,000 for these two years. Universal said its credit should have been \$25,000,000 higher. The Government finally allowed an additional credit for the two years of slightly over \$1,100,000. This cut the firm's excess profits tax for the two years by \$778,190 but boosted its regular income tax by \$264,778, for a net tax refund for the two years of \$513,412.

Other industry firms which during the 1951-52 fiscal year got net tax refunds of more than \$5,000 on their wartime excess profits tax payments were: Parkchester Amusement Corp., New York City, \$61,610; St. Louis Orpheum Corp., New York City, \$28,936; Northwest Automatic Candy Corp., New York City, \$14,651; Michigan News Reel Co., New York City, \$9,823; Paramount Hollywood Theatre Corp., Hollywood, \$21,943; Buffalo Twentieth Century, Inc., Buffalo, \$16,292; Shea Theatre Corp., New York City, \$28,823; Allston Theatres, Inc., Boston, \$10,861; United Theatre Enterprises, Atlanta, \$6,256; Palmetto Theatre Co., Atlanta, \$7,518.

Takes Over Exchange

Jack Harris, son of Ben Harris, who operated the independent American Film Exchange in Philadelphia for many years, has taken over the active management of the exchange. He resigned a district post he held with Souvaine Selective to take over his father's business. He was recently elected commander of the Philadelphia Variety Club's American Legion Post.

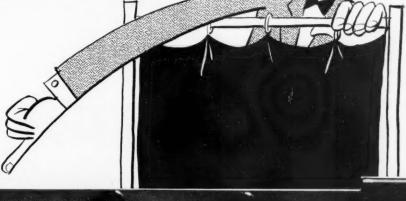
# They're All Vo



There's No Business Like

ting for 20th!





They'll Love This One!

#### MY WIFE'S BEST FRIEND

Anne Macdonald Baxter • Carey Big In 3-Theatre Miami Premiere!

# WAY OF A GAUCHO

Technicolor Rory Gene Calhoun • Tierney Mr. 880 Is Back — 881 Times Funnier!

# SOMETHING FOR THE BIRDS

Victor Mature · Patricia Neal

**Boxoffice Excitement!** 

# NIGHT WITHOUT SLEEP

Linda Darnell • Gary Merrill Hildegarde Neff

Your Thanksgiving Date!

# PONY

Technicolor
Tyrone Power
Cameron Mitchell

It'll Steal Your Heart!

#### MY PAL GUS

Richard Widmark Joanne Dru Audrey Totter George (Foghorn) Winslow Your Big One For Christmas!

CLIFTON WEBB in JOHN PHILIP SOUSA'S

#### STARS AND STRIPES FOREVER

Technicolor

Debra Paget • Robert Wagner Ruth Hussey - AND TO TOP THEM ALL

ERNEST HEMINGWAY'S

# THE SNOWS OF KILIMANJARO

Technicolor

Gregory Peck · Susan Hayward · Ava Gardner

Produced by Directed by Screen Play by Darryl F. Zanuck • Henry King • Casey Robinson

20th Gentury-Fox Business!



# JOHN DOE, EXHIBITOR, HAS PRODUCT PROBLEM

The following letter comes from John Doe, in the motion picture industry since 1914 and owner of 12 theatres in nine towns ranging in population from 1,000 to 7,000. Mr. Doe, who for obvious reasons has asked that his name be withheld, outlines in specific, dramatic terms the problem of survival of a small town theatre owner confronted by constantly delayed playdates and "milked" product. It is estimated there are several thousand theatres throughout the country in similar circumstances, therefore giving the problem a significance in relation to the over-all health of the motion picture industry. Mr. Doe speaks:

My problem is this: I own and operate 12 theatres in nine towns, each one of which is within 25 miles of a much larger situation. My patrons have a right to see "A" product in air-conditioned comfort but, because of the print shortage, they are forced to wait 60-90-120 days after the first runs in the big towns. The delays mean a huge loss of business as well as a loss of prestige to me.

#### Worried About Next Step

I am no different from thousands of small town theatre operators. Just what to dohow to approach the subject effectively—is what worries me. I learned long ago that organizations like TOA and COMPO have problems which the big fellows are interested in, while the moans from a fellow like me go unheard. Also, I fear the criticism that would perhaps be directed at me if I were so bold as to ask relief or help from such an organization.

None of my towns has a daily newspaper, therefore those from the large towns flood my circuit with big ads of the better pictures playing first the "A" houses, then the "B" and drive-ins. It is quite impossible for me to put fences around my towns and make my patrons wait the 120 days to see a top feature. The result is that I own the cow, feed her and clean up after her, then the producer milks her by remote control while 1 stand by helplessly.

The fellows who have built the 18 new drive-ins in adjacent areas are my friends. They do not especially want the business they draw from me and are actually as helpless as I am about the situation.

#### Calls Case Desperate

The old story of supplying the larger towns first makes my case desperate, inconvenient and costly. For instance, one of the top films of the year was the Easter Sunday attraction in each of the large towns having one of my theatres within a 25-mile radius. We were given fairly decent dates in my two largest situations, but because of the play given in the big areas, my grosses were pitiful. For my 90-day dates in the smaller situations, the exchange reduced the

#### ZUKOR ASKS SUPPORT FOR SMALL THEATRE

CHICAGO: Everything possible should be done "to get the widest possible support by the industry for smaller theatres in smaller communities," Adolph Zukor, chairman of the board of Paramount Pictures, said here this week at a special division managers meeting in his honor at the Bismark Hotel.

rental on this same picture from 40 to 35 per cent — proving they were at least ashamed of the playing time which they allotted to me.

Why do I continue to operate the circuit? I have more than a half million dollars invested. Too much, I grant you, but a fact. I own the real estate and feel that the citizens of the smallest towns have as much right to see the best in entertainment as those in the largest towns if he or she will wait long enough to see it.

The print situation is drastic. One big exchange has as few as three prints on one of their better pictures, to cover between 300-500 possibilities in their territory. The key situations spread out the breaks in a period of three and sometimes four weeks, after which come the subsequent runs. I have to use friends, pull and persuasion to get an early date and that date, in turn, may be taken away from me six days before the date begins. If the exchange cannot afford to turn their few prints over to me, is there any chance of more prints?

#### Date Was Cancelled

If we could be given playdates by the time the second runs in the larger cities begin. I estimate that I could do 25 per cent more business. That business is rightfully mine, but I am helpless as it flows away to others. I believe that the Government meant to help the average theatre man when the famous consent decree was pushed. They did help a certain type of exhibitorthe one who was bold enough to build in a large town. But now with more theatres in the larger towns-mostly drive-ins-and with a definite time setup during which these theatres must be offered a print, we small town fellows have been moved back 30 to 60 days more, which hurts badly.

Today I received a long distance telephone call from a major exchange booker advising me that my date of September 30-October 1-2 on one of their top releases would not hold for my "A" theatre, located in a town of 3,000 some 20 miles from one of the largest population areas in this section of the country. No new date could be given me because of the print shortage

and the number of big town theatres the exchange was forced to serve at this time.

I had previously dated the picture on August 31-September 1, a double holiday and an attractive date from any standpoint. That date was cancelled and only after making two trips to the city—and doing a lot of begging and persuading—was I given the dates which have just now been taken away from me.

In place of the first picture, I was offered—and accepted—a second of more or less standard appeal. Still, it hurts like the dickens not to be offered another date on the picture which I know will be a much bigger draw. By the time I do get a new date the picture will have played just about every situation possible in the neighboring areas, leaving little or no blood in the carcass for me.

I honestly feel like taking an injunction against the distributor—preventing them from accepting any further dates in the big town until my situation has been served. I have never entered a court house for any purpose other than to pay or assess my purpose other than to pay or assess my business is doomed—that I might as well sell or close my theatres should I start any such negotiations. The producers are allied and have all the legal talent in the U. S. at their finger tips. I am a very small man and know that I am through as an exhibitor once I start adverse proceedings.

#### They Need the Revenue

I do not think the producers want us small fellows to fold. Yet if there is any folding to be done, they had just as soon it be us since they get theirs no matter what, with maybe 60 per cent of my patrons going some distance to the larger situations. What they don't seem to realize, however, is that they need the revenue from that other 40 per cent who haven't the cars, time or money to go to pictures anywhere but in my small situations. Producers thus cannot afford to choke us to death, since in this day and age they cannot afford to lose even 40 per cent of the potential business available.

If we cannot expect any concrete help or sympathy from the producer, who then can help us? We either need more prints or a guarantee of being served within 30 days of the time a picture breaks in a nearby large situation.

Otherwise, we are doomed.

[Readers are invited to make use of the Letters columns of Motion Picture Herald for comment or reaction to the problem expressed in John Doe's letter.]

#### Martin Theatres Ask To Enter Television

Martin Theatres of Georgia has applied to the Federal Communications Commission for a television station at Columbus, Ga. They filed the application jointly with Radio Columbus, Inc. Each firm had filed previous applications separately.

# REPORT ON "IVANHOE"

# Sets 8-week world's record gross at Radio City Music Hall!

Tops "QUO VADIS" total attendance figures in test runs—Houston (4 weeks), Evansville (2 weeks), Atlanta (4 weeks), San Francisco (7 weeks), and Cleveland (10 weeks—still running at press time)!

NATION-WIDE CLEAN-UP in Boston, Buffalo, New Haven, Nashville, New Orleans, Pittsburgh, St. Louis, Indianapolis, Kansas City, Memphis, Dallas, San Antonio, Des Moines, Birmingham, Washington, D. C.

and

# A Holdover in All Engagements!

BIGGEST SHOW-BIGGEST DOUGH M-G-M's "IVANHOE"!

# THEATRE TV CASE IN MPTO Hears THE LAWYERS' HANDS Levy Urge Arbitration

WASHINGTON: The film industry's case for exclusive theatre television frequencies will be master-minded before the Federal Communications Commission by three top-flight television attorneys. Yet one started out to be a naval officer, another to be a criminal lawyer and the third an actor.

The three men are James Lawrence Fly and Vincent B. Welch, representing the Motion Picture Association of America, and Marcus Cohn, speaking for the National Exhibitors Theatre Television Committee. Mr. Cohn's young dream was to be an actor, but he switched to law. Mr. Welch prepared for criminal law—even spent a summer as a guard in the Maine State Reformatory. But this experience soured him completely on criminals, and he wound up in the communications field instead. And Mr. Fly attended the U. S. Naval Academy and turned to law.

#### Hearings Start October 20

Their first public appearance for the industry will come October 20, when the FCC is scheduled to start hearings on the engineering phases of the industry's case. This appearance will be relatively brief. Then, beginning January 12, they will really get going, with 65 witnesses—weeks of hearings and hundreds of pages of testimony.

Like practically everyone else who practices before the FCC, all three were with the Commission at one time. Their paths converged there in the 1940s, when Mr. Fly was chairman, Mr. Cohn a lawyer working on assignments of licenses and transfers of control and Mr. Welch a lawyer in the Common Carrier and Legal Divisions.

At that time, television was just a speck in the spectrum. But when the three joined forces for the film industry last November, the speck had become spectacular. Television was here to stay—and so, in the opinion of many, was theatre television. However, this had to be proved to the FCC. That's the job assigned Mr. Fly, Mr. Welch and Mr. Cohn.

#### Working Intensively

Since their first meeting almost a year ago, the three have been working intensively on the joint FCC presentation. Mr. Welch estimates that he now spends "the majority" of his time on the presentation, and that more and more hours are devoted to it each week. Mr. Colin carmarks "about 70 per cent" of his workday to theatre television, while Mr. Fly gives it a large share of attention.

They have met regularly and often in New York and Washington for conferences among themselves, with their clients, and with the two engineering firms engaged to develop the technical presentation.

James Lawrence Fly was born in Seagoville, Texas. A graduate of the United States Naval Academy, he was commissioned in 1920, retiring from the service in 1923. His career in the legal field began with his graduation from Harvard in 1926. After being admitted to the bar in Massachusetts and New York, Mr. Fly was appointed special assistant to the U. S. Attorney General, serving as government counsel in actions involving restraint of trade under Federal anti-trust laws. He was appointed chairman of the Federal Communications Commission, serving from 1939 through 1944. He also was chairman of the Board of War Communications from 1940 to 1944. In addition, Mr. Fly was chairman of the board of Associated Music Publishers, Inc., and Muzak Corp.

#### Welch Born in Maine

Mr. Welch, born in Maine, a graduate of Bowdoin College and Harvard Law School, is 35, tall and dark, and looks like the athlete he is. He won the first case his father's firm assigned him, but when he found the firm's recompense was a contingent fee of \$200, he made for Washington in September, 1941.

"I made the rounds of the agencies," he recalls. "Then, on Wednesday, I was offered a job at Justice. On Thursday, one at Labor, Friday at the FCC and Saturday at the SEC." He decided on the FCC and stayed with the Commission until the Fall of 1942, when he went on duty with the Navy. He left the Commission finally in July, 1946, and formed a partnership with Harold E. Mott, co-worker at the FCC.

Mr. Welch spends his shrinking leisure hours either viewing or doing sports. And he is particularly interested in using organized sports to fight juvenile delinquency.

#### Proud of Educational TV

Mr. Cohn, medium height, dapper and serious-looking despite a boyish face, is most proud of his first television client—lowa State College of Agriculture and Mechanical Arts. Starting in 1945 he "dreamed with the group there," and the end result was WOI-TV, the first educational television station on the air—and still the only one.

Born in 1913 in Omaha, Mr. Cohn studied acting at the University of Oklahoma, shifted to the University of Chicago, then went off to Harvard Law School, where he was legislative editor of the Law Review and graduated cum laude. He got a fellowship to study taxation, went to Washington as a tax expert, but was persuaded toward the FCC.

Mr. Cohn worked on the assignment and transfer of licenses, engaged in broadcasting security activities, appeared as commission counsel in various hearings and served as a hearing examiner. Since 1944 he's been in private practice in Washington, first alone and then with Leonard Marks, another FCC alumnus, specializing in communications law. He rides for relaxation when he's not at work, and while working smokes great numbers of big black eigars.

# ST. LOUIS: Once the industry-wide arbitration system has been accepted and approved by all interested parties, officers of the Theatre Owners of America will "travel the country over to explain the system to its membership and to encourage all exhibitors to use it," Herman M. Levy, TOA general counsel, told the annual convention of the Motion Picture Theatre Owners of St.

Louis, Eastern Missouri and Southern Illinois here this week.

Speaking before the 500 convention delegates gathered at the Chase Hotel, Mr. Levy echoed the opinion expressed earlier by Alfred Starr, new TOA president, when he said "arbitration is here" and that "the plan needs only the finishing touches." He praised distributor efforts made in the formulation of the plan and said it seemed certain the proposed plan of conciliation will be accepted by the industry.

"Through that system," he said, "exhibitor problems, approached in good faith by both sides, will be soluble without the necessity of submission to arbitration. In conciliation and arbitration the industry will have the tools to cut the stranglehold which debilitating legislation now has upon it."

Other speakers at the two-day meeting Monday and Tuesday, included Leon Bamberger, sales promotion manager of RKO Radio; Larry W. Davee, sales managerengineer for Century Projector Corporation of New York; William Powell, district manager for Midwest Drive-in Theatres, and Ray Colvin, executive director of Theatre Equipment Dealers Association.

Officers elected were: Tom Bloomer, president; Tom Edwards, ex-officio board member; Louis K. Ansell, chairman; Thomas James, vice-president; Joseph C. Ansell, treasurer; Lester R. Kropp, secretary; L. J. Williams and William E. Waring, Jr. as regional vice-presidents of Missouri and Illinois respectively. A committee resolution was drafted, approving TOA's suggestion for arbitration.

#### Philadelphia Councilman Moves Against City Tax

A movement to eliminate Philadelphia theatres from the city's 10 per cent tax on admissions has been urged at a meeting of the City Council's Committee on Finance by Vic Blanc, councilman-at-large as well as a Variety Club member and a member of the finance committee. The meeting was called originally to consider extending the list of those exempted from the levy to include various benefit shows. Mr. Blanc pointed out that theatres, in this period of lower grosses, must also pay a 20 per cent Federal admission tax. He added that if a contemplated tax on receipts of all Philadelphia businesses is passed, theatres will be doubly taxed.

PARAMOUNT KEEPS THE CROWDS COMING TO YOUR BOX-OFFICE WITH THIS STAR-POWERED...ACTION-PACKED... BIG AND <u>DIFFERENT</u> STORY OF THE WEST!



Produced MEL EPSTEIN · Directed GEORGE MARSHALL · Screenplay SYDNEY BOEHM · Based on a novel by L. L. Foreman

# TESMA TRADE SHOW DUE TO FILL EXHIBIT SPACE

# To Be Held Concurrently in Chicago with Allied Annual Convention

Booth reservations for the 1952 Tesma Trade Show in Chicago, November 15-19, passed the 100 mark the first week in October, causing officials of the Theatre Equipment and Supply Manufacturers' Association to predict assignment of all of the 150 available exhibit spaces well before opening day.

If this proves to be the case, as it now seems certain to be, this year's exposition of equipment, materials, services and supplies for motion picture theatres will compare with most, and surpass many trade shows of other industries in which they have long been the big event of the year.

#### None Last Year Due to Government Restrictions

Since Tesma did not conduct an exhibit last year because of the severity of Government restrictions on materials, the 1952 exposition will be only the sixth. The first one in 1946, when Tesma was reorganized and undertook to provide the industry with a representative annual equipment display, had something like 60 booths.

This year's Tesma show will also realize a goal sought for the past several years—association of the exposition with a national convention of theatre owners. Allied States inaugurates this practice by holding its 1952 convention concurrently at Chicago's Hotel Morrison, where the exhibits will occupy two adjoining floors. These exhibit halls are so laid out as to provide direct access to both levels, with their own lounge facilities and space for registration. The hotel is located at Clark and Madison Streets in the center of Chicago's Loop.

#### Equipment Dealers Also Holding Convention

Besides Allied States, the Theatre Equipment Dealers' Association, as well as Tesma, will hold its annual convention at the Morrison.

The exhibitor organization to convene concurrently with the Tesma exhibit next year will be the Theatre Owners of America, with the place and date yet to be determined.

When the Tesma Trade Show assumed the size and range of product of the spectacular 1950 event, efforts were begun by Oscar F. Neu, then president, to realize the full advantages of such an exhibit for theatre operators by associating it with their own annual meeting. Early this year, J. Robert Hoff, who became the head of Tesma last fall, concluded arrangement for the 1952 exposition with Jack Kirsch, convention



J. ROBERT HOFF, TESMA president

chairman of Allied States. The agreement with TOA for 1953 was announced at its convention in Washington last September.

The companies announced by Ray Boomer, Tesma secretary and convention coordinator, as having reserved booths by the first week of October were:

International Seat Corp. Leedom Carpet Co. Ashcraft Mfg. Co. Century Projector Corp. Anderson & Wagner Ideal Seating Co. Neumade Prods. Corp. Raytone Screen Corp. Bausch & Lomb Optical Drive-In Thea. Mfg. Co. Wagner Sign Serv., Inc. Manley, Inc. Heywood-Wakefield Co. Globe Ticket Co. C. Cretors & Co. Electric-Aire Eng. Co. Compco, Inc. Adler Silhouette Letter Co. Wenzel Projector Co. Oxford Electric Co. J. E. Robin, Inc. Thea. Seat Service Co. Lorraine-Carbons, Inc. GoldE Mfg. Co. Edw. H. Wolk Co. LaVezzi Machine Works Coca-Cola Co. Associated T & R Co. General Register Corp. Gordos Corp. Dawo Corp. Imperial Electric Co. Kroehler Mfg. Co. Supurdisplay, Inc. Irwin Seating Co.

Huff's Mfg. Co. Majestic Enterprises

Hewitt-Robins, Inc. J. E. McAuley Mfg. Co.

Radio Corp. of America

National Theatre Supply Theatre Specialties, Inc. American Seating Co. Dad's Root Beer Co. Miracle Whirl Power ABC Popcorn Co. Chicago Used Chair Mart Bally Mfg. Co. Whitney-Blake Co. B. F. Shearer Co. A & M Karagheusian Co. Motiograph, In Pepsi-Cola Co. Argus Mfg. Co. Helios Carbons, Inc. DeVry Corp. Krispy Kist Korn Machine Orange-Crush Co. Ballantyne Co. Star Mfg. Co. Diecast Aluminum Speakers
Automatic Devices Co.
Superior Electric Co. Rex Specialty Bag Co. Eprad Co. Kollmorgen Optical Corp. National Carbon Co. Mission Dry Corp. Strong Electric Corp. Knoxville Scenic Studios, Lawrence Metal Products, Inc. Vocalite Screen Corp. Universal Corp.

Int'l Projector Corp.

For this year's triple convention and trade show. Mr. Boomer has announced the following program:

Saturday—Tesma Trade Show opens at 2 P.M. and closes at 6 P.M. Allied Board of Directors' meeting.

Sunday-Meeting of Tesma Board of Di-

rectors. Formal opening of Tesma Trade Show from 2 P.M. to 10 P.M. Meeting of Teda Board of Directors. Teda luncheon for Tesma and Teda members and guests. Allied Board of Directors' meeting, directors' luncheon.

Monday—Annual meeting of Tesma at which election of four new members of Board of Directors will be announced. Tesma Trade Show opens at 12 noon and closes at 10 P.M. Teda annual meeting at which directors will be elected. Allied open meeting, film clinics.

Tuesday—Tesma Trade Show open only to exhibiting manufacturers and theatre supply dealers from 9 A.M. to 11 P.M. Trade Show open to registered dealers, exhibitors, etc., from 11 A.M. to 5 P.M. Teda annual cocktail hour, dinner and party for Tesma and Teda members at Ivanhoe Club. Allied film clinics, luncheon, open forum and party at Chez Paree. Wednesday—Tesma Trade Show opens

Wednesday—Tesma Trade Show opens at 10 A.M. and closes at 4 P.M. Allied Committee Meetings, National Carbon Company cocktail party. Tesma, Teda, Allied members and guests banquet.

William C. DeVry, president of the DeVry Corporation, is chairman of the Tesma convention, and the Teda meetings will be presided over by Ray Colvin, executive secretary.

#### NPA Officially Announces End of Controls Next May

The anticipated National Production Authority order officially relaxing theatre construction controls, effective May 1, was announced in Washington last week by Richard McDonald, new NPA director. The relaxation will permit theatre builders to selfauthorize up to five tons of carbon steel per quarter per project, up to 500 pounds of copper and up to 300 pounds of aluminum. At present, no self-authorization is allowed except minimum amounts for maintenance, repair and operating work. In addition to the self-authorizations under the new order, would-be theatre builders can now apply for NPA allotments of additional amounts of the three metals with much better chances of success than heretofore.

#### Open Tennessee Theatre

Opening of the new Dixie Theatre in Gleason, Tenn., on Oct. 2, was announced by R. T. McKelvy, operator. The new theatre will operate on a continuous performance schedule. W. Y. Carlton is general manager.

#### Manley Plant Burns Down

Manley's popcorn processing plant at North Kansas City, Mo. was completely destroyed by fire September 29. The loss was estimated at \$90,000.



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#### See for example how LIFE can build the box office in these cities:

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Chicago	418	418,301	848,150
Houston	67	57,201	129,800
San Francisco	215	207,274	478,280

**That's why**, to promote the picture you show, the motion picture industry invests more dollars in LIFE than in any other magazine.

\*From A Study of the Accumulative Audience of LIFE, by Alfred Politz Research, Inc. A "LIFE reader" is any person age 10 or over who has read one or more of 13 issues.

\*\*1951, 33rd Edition of the Film Daily Year Book of Motion Pictures.

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It's true in most cases that LIFE's local audience in city after city across the country is greater than the seating capacities of all the theaters in them.



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# ITALIAN FILM 39-Week Net WEEK MARKED Of Universal



MEETING THE TRADE PRESS at the Hotel Plaza, New York, Tuesday morning - some of MEETING THE TRADE PRESS at the Hotel Plaza, New York, Tuesday morning—some of the Italian executives in New York attending the ceremonies of Italian Film Week. In array are Dr. Eitel Monaco, president of the National Association of Motion Picture and Allied Industries of Italy; Nicola De Picro, general manager of the Italian Film Industry Bureau, a Government agency; Dr. Renato Guallino, general director of the Italian Films Export agency, and E. R. Zorgniotti, New York representative of IFE and president of Lux Films of

Before an audience of Italian Government officials, industry leaders and representatives of art and culture, New York's Mayor Vincent M. Impellitteri officially proclaimed "Salute to Italian Films Week," the first film festival of its kind to be held in the United States, at ceremonies in the Little Carnegie theatre in New York Monday

An official scroll of proclamation, "extolling the unusual artistry" and cultural enrichment of Italian films was accepted from the Mayor by Floyd Blair, president of the Philharmonic Symphony Society on behalf of Winthrop W. Aldrich, honorary chairman of the Salute Week, October 6-12,

The opening night ceremonies were followed by the first American presentation of "The Overcoat," one of the seven films shown on successive days.

#### Symbol of Heritage

Earlier in the day the first event of the festival was the presentation of two stones from the ancient Forum of Rome by the Italian motion picture industry to the people of New York "as a symbol of the cultural and democratic heritage that America and contemporary Italy share." Nelson A. Rockefeller and Deputy Mayor Charles Horowitz acknowledged the gift on the roof of the Palazzo d'Italia Building in Rockefeller Center.

Proceeds of the showing of the seven films will go to the American Theatre Wing and the Will Rogers Memorial Hospital.

Earlier in the week the Mayor met a delegation of Italian film executives which included Dr. Renato Gualino, general director of Italian Films Export; Dr. Emanuele Cassuto, managing director of Unitalia; E. R. Zorgniotti, U. S. representative of I. F. E., and Ionas Rosenfield, Jr., executive director of the week.

#### Honors Italian Leaders

At a luncheon at the Waldorf-Astoria Tuesday, Eric Johnston honored Nicola De Pirro, director general of Italy's Entertainment Industry Bureau; Eitel Monaco, president of the National Association of Motion Picture and Allied Industries of Italy and of Italian Films Export, and other members of the Italian delegation, which included players, producers and directors.

Throughout the week there were a series of receptions, luncheons and parties in honor of the visiting delegation.

Other films shown at the Little Carnegie include: "Times Gone By," "Umberto D,"
"Anna," "The Little World of Don Camillo," "Europe '51" and "Two Cents Worth of Hope." Also presented were short subjects in the Italian process, Ferrania-color.

Tentative plans have been set to establish a U. S. distribution agency for Italian films, Dr. Gualino disclosed. Although IFE is primarily concerned with setting up its own distribution agency with its own funds, other avenues of distribution are also being explored. The chief necessity, however, is for the broadening of the American market for Italian films, Dr. Guliano said, adding that Italian producers would be free in any case to distribute through L.F.E. or any agency they desired.

# Up \$625,290

A \$625,290 increase in profit for Universal Pictures and subsidiary companies was reported last week for the 39 weeks ended August 2, 1952, on consolidated net earnings of \$1,752,472.

The net was after provision of \$2,650,000 for estimated Federal income and excess profits taxes and after provision of \$250,000 for contingenies, the company stated. This net compares with consolidated earnings of \$1,127,182 for the corresponding 39 weeks of the previous fiscal year, after provision of \$1,675,000 for estimated Federal taxes and \$400,000 for contingencies.

After deducting dividends on the preferred stock, consolidated net earnings for the 39 weeks ended August 2 are equivalent to \$1.63 per share on the 961,698 shares of common stock outstanding. For the corresponding period of the previous fiscal year, consolidated earnings were equivalent to 98 cents per share on the 960,498 shares of common stock then outstanding.

The figures are preliminary and subject to verification by independent auditors and to year-end adjustments, the company said.

#### Jack L. Warner Resigns From Film Academy

HOLLYWOOD: Jack L. Warner, vicepresident in charge of production for Warner Bros., tendered his resignation from the Academy of Motion Picture Arts and Sciences last week. An active member in the Academy since its inception, Mr. Warner indicated that his resignation does not necessarily mean any change in his company's policy toward the Academy as an industry institution. In a statement following his resignation, Mr. Warner declared: "I have resigned from the Academy of Motion Picture Arts and Sciences because the demands of my motion picture production duties and my efforts on behalf of various charities leave me no time to maintain active membership. I have been an active member of the Academy since it founding and I am pleased to have been able to participate in its development and maintenance.'

#### Kentucky Exhibitors Plan Film to Aid Tax Fight

LOUISVILLE: Plans for a special film to show the true tax picture in Kentucky were revealed after a meeting of the Kentucky Association of Theatre Owners last week. Discussion at the meeting, held to discover ways of aiding COMPO's tax fight, brought out the fact that Kentucky and Federal amusement taxes together total about 30 per cent of the gross box office collection in the state. The film will be similar to one made a few years ago, emphasizing the hardship forced upon theatre owners by these taxes.

## Trade Views On Cinerama Are Mixed

While Cinerama was hailed as an achievement both visually and sound-wise, following the public showing at the Broadway theatre in New York last week, reaction to its commercial possibilities seemed mixed.

Adolph Zukor, Paramount Pictures board chairman, was quoted as having remarked after the premiere that it would be profitable to make Cinerama films for distribution to only 40 or 50 theatres throughout the country "because they would run almost indefinitely." Louis B. Mayer was enthusiastic about the innovation's commercial future. He said he considered it a more important advancement than either the advent of sound or color.

The commercial possibilities of the medium have been studied by major film companies over the past 18 months following the demonstrations by the inventor, Fred Waller, at Oyster Bay. J. Robert Rubin, Loew's vice-president, told company stockholders last spring that Loew's engineers who examined the process did not think it was economically feasible for theatres at the time. About a month ago Paul Raibourn, Paramount vice-president, declared that he was "impressed" with Cinerama, but that its economic feasibility for the industry has to be proved.

In Boston, a report issued by Lamont and Co., investment firm, stated that costs for the first four theatre installations of Cincama equipment and a part of film production costs are to be borne by Cincama.

The report, written since the opening of "This Is Cinerama" at the Broadway theatre, also states that Cinerama's share in exhibition receipts is 25 per cent after certain operating costs, but before taxes, under its agreement with Thomas-Todd Productions, which runs to December 31, 1956. After the first \$1,000,000 gross Cinerama's percentage declines gradually to 10 per cent, the report says.

#### U-I Branch Managers In Studio Visit

HOLLYWOOD: Universal studios played host to 11 U-I branch managers who arrived here last week for a studio visit and series of conferences. The visit is part of the company's new program for acquainting its field sales executives with forthcoming product and the workings of the studios. In addition to viewing new pictures and being given a closeup of studio operations, the group met with studio executives. The visitors included L. R. Berman, Chicago; E. Myer Feltman, Boston; Leo Greenfield, Albany; F. J. Guehl, Pittsburgh; William D. Kelly, Atlanta; Lou Levy, Des Moines: Mayer H. Monsky, Denver; Carl Reardon, New Haven; Buford Styles, Jacksonville; I. M. Weiner, Omaha, and Lester Zucker, Cleveland.

## EXHIBITOR DEFENDS INDUSTRY IN PRESS

Lawrence J. Burke, manager of the Capitol theatre, Pittsfield, Mass., is an exhibitor who keeps on his toes, public relations-wise. When an editorial appeared in the Berkshire Evening Eagle, entitled "Olivia De Havilland's Divorce Prompts Some Moralizing" and containing the usual stereotyped observations about morals in Hollywood, Mr. Burke took pen in hand for a letter-to-the-editor. He defended the industry and pointed out that the divorce rate in Hollywood actually is lower than that of other leading cities. The Evening Eagle, in all fairness, printed the exhibitor's letter in its entirety prominently on the editorial page.

## Tax Revenue In Decline

WASHINGTON: General admission tax collections during fiscal 1951-1952 declined more than \$15,000,000 from the previous fiscal total, the Bureau of Internal Revenue reported last week.

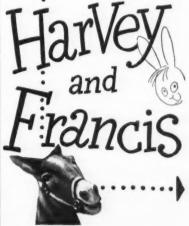
The 1952 collections for general admissions were reported at \$330,782,072. This compares with the 1951 figure of \$346,491,715. The figures for general admissions reported by the Bureau have shown a steady annual decline during the past six or seven years.

The general admissions category includes taxes on admissions to motion picture theatres, legitimate theatres, concerts, sports events and other amusement events, not including night clubs and cabarets

#### Memphis Censors Ban Chaplin's "Limelight"

MEMPHIS: Lloyd T. Binford, chairman of the Memphis and Shelby County Board of Censors, refused a permit last week for an exhibitors' trade screening in Memphis of Charlie Chaplin's new production, light." Any public screening of the film was also banned. In his decision, Mr. Binford excoriated Mr. Chaplin personally. In past rulings, he made his views on Mr. Chaplin clear by banning the comedian's "Monsieur Verdoux" in 1947 and a revival of his "City Lights" in 1951. A second action of the board resulted in the shifting of the Marciano-Walcott fight pictures from the Warner theatre to the Strand in Memphis, Although the Warner had out-bid the Strand, permit was refused the former. It was believed this resulted from the fact that the Warner has a special Negro gallery which would permit whites and Negroes to see the fight at the same time. The Strand has no seating arrangement for Negroes.







# Films to Live Forever. Says Zukor

CHICAGO: The prediction that motion pictures will live forever was made here Monday by Adolph Zukor, chairman of the board of Paramount Pictures, at a special meeting in his honor of Paramount division man-

agers at the Bismark Hotel.

Emphasizing the need to rebuild the public's confidence in motion pictures, he asserted that he hasn't changed his opinion about them "since it all began 50 years ago." He said, "I feel as strongly today about the future of our business as I did when I financed, caused to be produced and distributed the first feature length picture, 'Queen Elizabeth,' 40 years ago''

Mr. Zukor urged greater showmanship so the public could know in advance what was

to come to their theatres.

James J. Donahue, central division manager, presided, and introduced A. W. Schwalberg, president of Paramount Film Distributing Co., who in turn introduced Mr. Zukor.

On the program were discussions on product and promotion conducted by Mr. Schwalberg and Jerry Pickman, advertising and publicity vice-president.

Also present at the meetings were E. K. O'Shea, vice-president of Paramount Film Distributing Corp.; Oscar A. Morgan, general sales manager of short subjects and Paramount News; Sid Blumenstock, advertising manager and assistant to Mr. Pickman. Many exhibitors attended.

#### Harvey Demands More **Entertaining Pictures**

SAN FRANCISCO: H. V. ("Rotus") Harvey, president of the Western Theatre Owners, last week in the Exhibitor's Digest called for more "entertaining" pictures. He decried the number of morbid and depressing films now on the market, saying, "It is an axiom that any picture which sends patrons out of theatres in a depressed mood, regardless of how good the picture might be, is not good for the industry." Mr. Harvey also declared that the making of TV films could prove to be a boon and offers an opportunity to develop and train new actors, producers, directors and writers.

#### RCA Votes Dividends

A dividend of 50 cents per share on the RCA common stock, payable November 24, 1952 to stockholders of record October 17. was announced following a meeting of the board of directors. This brings the total dividend for the year to \$1 a share. At the same meeting, a dividend of 871/2 cents per share was declared on the first preferred stock for the period October 1 to December 31, 1952, payable January 2, 1953, to stockholders of record December 15, 1952

# People in The News

SAMUEL N. BURGER, sales manager of Loew's International Corporation, left New York by plane this week for a round-the-world inspection tour of company offices, theatres and installations. He is expected back in about 10 weeks.

SAMUEL COHEN, United Artists foreign publicity manager, is celebrating his 20th anniversary with the company, having joined UA after 15 years with Paramount.

MARTIN QUIGLEY, JR., editor of the Motion Picture Herald, is a contributor to the book Off The Record, written by members of the Overseas Press Club of America and published October 2 by Doubleday.

C. J. LATTA, managing director of Associated British Picture Corporation, and D. J. GOODLATTE, of Associated British Cinemas, plan a trip to the United States this month for discussions with their associates at Warners and Monogram.

LUIS SARMIENTO, manager of MGM in Peru, has resigned and is being succeeded by ALBERTO WALKER, formerly with the company in Colombia. Also announced by MORTON SPRING, first vice-president of Loew's International, is the appointment of ROBERT SCHMITT, of the Austria office, to the Colombia post, while WOLFGANG Wolf of Venezuela, succeeds Mr. Schmitt in Austria. BERNARD BLAIR, of the MGM office in Sao Paulo, Brazil, takes over the Venezuela post.

M. R. CLARK, formerly division manager for Paramount Pictures for central, south and southwest, has been appointed special representative for the Council of Motion Picture Organizations with headquarters in

DAVID A. LIPTON, Universal Pictures vicepresident in charge of advertising and publicity, arrived in New York Wednesday for 10 days of conferences with home office executives about pictures to be released during the next three months.

JOHN GRIERSON, British producer of documentary films, has resigned from his post as executive producer of Group 3 Ltd., the concern financed by the National Film Finance Corporation and designed to give opportunities to novitiate producers and directors.

MANNY WOLFE, formerly story editor and head of the writing staff at Paramount and subsequently at RKO Radio, has been named story editor for Edward Small Pro-

EDWARD A. CUDDY, executive official at New England Theatres, Inc., has retired as of October 1.

A. P. Rose, Columbia Pictures International Corporation manager in Newcastle-on-Tyne, England, arrived in New York this week as winner of the British Isles division of the recent "'Round-the-World" sales drive.

#### Bergman Suggests Ad Men Should Advise Producers

The time has come for advertising and publicity personnel to be consulted about pictures before they are produced, Maurice Bergman, assistant to the president of Universal-International, declared last week in an address before a luncheon-meeting of the Associated Motion Picture Advertisers at the Hotel Piccadilly in New York. Mr. Bergman said that "solvency in our business depends upon mass acceptance of our pictures. If we can make enough commercial successes, then we can afford to gamble on selective subjects. Whether we like it of not, the cultural level of the motion picture can only be raised in ratio to the profit level." The meeting was held to pay tribute to the motion picture critics of the Metropolitan New York newspapers and was presided over by Harry K. McWilliams, AMPA president.

Dezel Gets Lippert Product

Albert Dezel has acquired the Lippert franchise for Michigan. It is understood the Lippert Michigan branch will remain intact. Clair Townsend is manager; George Rossman, office manager; Bert Foster, sales-

### "U" Shares To Rackmil

WASHINGTON: Milton R. Rackmil, president of Decca Records, which owns 43 per cent of Universal Pictures, and also president of that company, has purchased his first 1,000 shares of Universal common stock, according to a report issued by the Securities and Exchange Commission.

The report on stock trading also noted that the David J. Greene Trust had acquired 5,000 shares of RKO Theatres common, bringing its holdings to 30,800. Besides this. Mr. Greene holds 10,000 shares in partnership and 3,600 with members of his family.

Steve Broidy, president of Monogram, purchased 2,000 shares of common, bringing his holdings to 45,299, in addition to the options which he holds for 2,000 shares. Norton V. Richev gave away 1,000 shares of Monogram common, leaving 2,594.

Other SEC transactions reported were: Austin Keough's acquisition of 100 shares of Paramount Pictures common, bringing his holdings to 350 shares; the acquisition of 750 shares of Trans-Lux common, his entire holdings, by Joseph M. Viertel.

## Mexican Bill Calls for a Film Quota

by LUIS BECERRA CELIS

MEXICO CITY: The Mexican Congress or lower house last week passed a bill requiring every Mexican film theatre to devote at least half of its annual screen time to Mexican-made films. The measure, described by spokesmen for the 11 American distribution companies here as "discriminatory," placed all phases of the industry under Federal Government regulation and established the Minister of the Interior as the industry's boss.

The bill would affect particularly film houses in Mexico City and other large cities that feature American films almost exclusively. Although the bill does not specify what kind of distributors' organization would be allowed, it was reported that under its terms only five distributors will be licensed against the 20 to 25 now in business and that all films, both foreign and domestic, will have to move through these companies. The bill also limits foreign films to 42 months of exhibition time.

A similar measure was defeated last year when Mexican exhibitors secured a court injunction against it and later won a ruling that it was unconstitutional. The American spokesmen here said that another injunction probably would be sought on the ground that the law tended to promote a private monopoly in the distribution of films.

Meanwhile, in New York, John G. Mc-Carthy, international division chief for the Motion Picture Association of American, in commenting on the bill, pointed out that the Mexican Senate still has to act on the measure. Other observers said, however, there seemed little chance of heading off Senate approval.

#### Meet October 14 to Decide Jap Fund Allocation

Motion Picture Export Association member companies and foreign managers will meet again in New York October 14 to tackle the difficult problem of dividing among their companies the 59 Japanese export licenses which have been allocated to them for the second half of the fiscal year ending next March.

In the meantime, the association will continue its efforts to get the Japanese to raise the allotment to 63, the first half quota. Working toward this end in Tokyo are Irving Maas, association official, and Col. Richard T. McDonnell, foreign remittances expert of the Motion Picture Association of America.

At two earlier MPEA meetings, October 2 and September 24, the companies failed to reach agreement on division of the licenses, but resolved nevertheless that each company be permitted to release two pictures in Japan pending the final decision.

## STONE PHOTO EDITOR OF THE "HERALD"

Floyd Elbert Stone has been appointed photo editor of *Motion Picture Herald*, it was announced this week by Martin



Floyd E. Stone

Quigley, Jr., editor. Mr. Stone joined the Herald staff as a photographer-reporter in October, 1938. His previous experience included reportorial work for the New Rochelle Standard-Star, editorship of the Westsider and the Neighborhood News, and of the Park Avenue Merry-Go-Round,

all of New York, and New York editorial and photographic representation for Jay Emanuel Publications. Mr. Stone is a native of the city of New York and received his education at the Berkeley-Irving Institute in that city, and at the schools of journalism of the University of Wisconsin and New York University.

## Legion Approves Eight of Thirteen New Films

The National Legion of Decency last week reviewed 13 new films, putting two in Class A, Section I, morally unobjectionable for general patronage; six in Class A. Section II, morally unobjectionable for adults; four in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Blazing Forest" and "Under the Red Sea." In Section II are "Apache War Smoke," "Because of You," "The Lusty Men," "The Raiders," "The Thief" and "Way of a Gaucho." In Class B are "Captive Women" because of "suggestive situations"; "Father's Dilemma," because of "suggestive sequences"; "Limelight" because of "light treatment of marriage and suggestive situations," and "Night Without Sleep" because it "tends to condone immoral actions and light treatment of marriage." In Class C is "The Savage Triangle" because "the theme of this picture employs throughout material morally unsuit-

#### Detroit Allied Conclave Features Drive-In Program

The Allied Theatres of Michigan annual convention, to be held in Detroit October 20 through 22, has scheduled a special series of events including a drive-in program featuring a panel discussion by members of the industry. The discussion will take place at the Bel Air Drive-In, with panel members including Ted Rogvoy, theatrical architect, and other experts in the field. Surprise appearances from many Hollywood celebrities are promised during the convention.

## French Talk Faces Delay

Negotiations for a new Franco-American film pact will have to wait on the satisfactory drafting of the industry arbitration system before they get the personal attention of Eric Johnston, president of the Motion Picture Association of America.

Mr. Johnston told distributor company presidents in New York last week that arbitration is the number one subject on his agenda and that unless the situation seems urgent, he will not go to Paris in the near future to reopen talks on the French pact. Earlier talks collapsed a few weeks ago as the French pressed hard for an agreement that would provide a form of subsidization of French companies by American companies

At the same time, the French withdrew an earlier offer to permit \$4,500,000 in blocked earnings to be remitted forthwith at the capital account rate. A few days later, the French Government offered to remit at once \$1,200,000. The offer, which was accepted by the American companies, was regarded as a good will gesture.

As the earlier talks opened, the French hit American imports with a new decree cutting them from 121 to 90 a year. This and the "subsidization" proposal were unanimously opposed by the Motion Picture Export Association, the Society of Independent Motion Picture Producers and the U.S. State Department.

#### "King Solomon's Wives" First '53 UA-Small Film

HOLLYWOOD: United Artists announced last week that Edward Small's production program will be headed by "King Solomon's Wives," to be filmed in this country. Six black-and-white productions remain on Mr. Small's 1952 program of which "Kansas City Confidential" is completed and "Bandits of Corsica" is nearing completion. "King Solomon's Wives" is independent of Mr. Small's arrangement with Mike Todd to film "The Viking" in Europe. Mr. Todd is now in Europe making preparations for this production. The remaining films on Mr. Small's 1952 agenda are "Barbarossa," "Johnny Ringo," "Crosstown" and "Screaming Eagles."

#### 20th-Fox Art Series Screened for Critics

Twentieth Century-Fox screened four of its Art Films Productions releases last week at two New York home office showings before a gathering of art critics, museum representatives and the press. The Technicolor art series, all one-reelers, were photographed for the most part in Europe, and present famous paintings of the master artists. Shown at the screening were "Curtain Call," "I Remember the Glory," "Light in the Window" and "Joy of Living," dealing with the lives and works of Degas, Botticelli, Vermeer and Renoir.

# Check List

of recent or forthcoming releases featured in advertising in  ${\it MOTION\,PICTURE\,HERALD}^*$ 

(alphabetically by title)

Title	Distributor
Affair in Trinidad (6 Pages)	Columbia
Anna	
Assignment—Paris! (2 Pages)	
Back at the Front	Universal
Beauty and the Thief	Daiei
Because of You (2 Pages)	Universal
Because You're Mine (5 Pages)	MGM
Beware, My Lovely	RKO
Big Jim McLain (7 Pages)	Warner
Big Jim McLain (7 Pages)	Universal
A 121 A	4.
The Black Castle Caribbean (3 Pages) The Crimson Pirate (5 Pages) Everything I Have Is Yours (2 Pages) The Golden Hawk (2 Pages)	Warner
Everything I Have Is Yours (2 Pages) J	MGM
The Golden Hawk (2 Pages)	Columbia
Hans Christian Andersen (2 Pages)	RKO
Hellgate	Lippert
Ivanhoe (27 Pages)	MGM
The Jungle	
Just for You (3 Pages)	
The Lusty Men (2 Pages)	
The Merry Widow (6 Pages)	
The Miracle of Our Lady of Fatima (11 Pages)	
Monkey Business (4 Pages)	20th-Fox
O. Henry's Full House (3 Pages)	20th-Fox
One Minute to Zero (2 Pages)	RKO
Peter Pan	RKO
Plymouth Adventure (2 Pages)	
The Drivenes of Zonda	MGM
The Quiet Man (4 Pages)	Republic
Skirts Ahoy!	MGM
The Snows of Kilimanjaro (13 Pages)	20th-Fox
Somebody Loves Me (2 Pages)	
Something for the Birds (4 Pages)	
Son of Paleface (3 Pages)	Paramount
Springfield Rifle (2 Pages)	Warner
The Turning Point.	Paramount
Where's Charley? (6 Pages)	
Yankee Buccaneer	Universal

The Vital Spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it soon enough; (2) Make it effectively proclaim the box-office values of the picture; (3) Publish a sufficient continuity of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

# Hollywood Scene

by WILLIAM R. WEAVER Hollywood Editor

HE uniquely congenial arrangement by which the prominent exhibitors comprising the Cinema Productions Corporation join hands and purses with mighty MGM to earn some money for the stagefolk making up the Council of the Living Theatre is not so odd as it may occur to the casual observer of news developments. says M. A. Lightman, CP president, who arrived here last week to sit in with producer Lester Cowan on final casting and start of shooting on "Mainstreet to Broadway.

Scated in the ornate office at the Goldwyn studio provided for his use, the veteran exhibitor and exhibitor-organization leader clears up with candor the slightly fuzzy aspects of the three-sided project.

#### Sought Innovation

Mr. Lightman says the original and still animating purpose of the exhibitors who two years ago formed Cinema Productions was. in addition to the usual profit objective, the stimulating of innovation and venture in the field of entertainment. One of the early interests of CP was the encouragement of the development of Cinerama to the point it had reached when presented to the public last week. There were others. The production of "Mainstreet to Broadway," with a present budget of \$1,110,000, is the biggest CP undertaking to date and probably will determine the future of the organization.

The basic belief responsible for the working out of the arrangement for making the picture, according to Mr. Lightman, is the conviction that all branches of show business can profit more by working together than against each other. He cites the original animosity between theatre and radio which gave way to the fine mutuality of helpfulness now prevailing.

He says there's never been a reason why the stage and the screen should not be as cooperative, and he predicts that the film theatre and the television station will move steadily toward common understanding until one day they too will be working out their problems in an atmosphere of friendliness and to their common good.

#### Supply Many Stars

The "Mainstreet to Broadway" project stems from the fact that the Council of the Living Theatre, which needs funds for its Foundation and already has received a \$75,000 advance from CP, feels as "M.A." does about cooperation among the branches of show business and will supply a practically priceless list of stage stars to appear in the picture, on a special compensatory basis,

with the Council Foundation receiving a percentage of the profits after CP and MGM have recouped their costs.

What will CP do next in its program of stimulating progressive undertakings in en-"M.A." says that depends. If tertainment? "Mainstreet to Broadway" is colossally successful, he says, more of the same is clearly in order. If it is less than that, CP will strike off in another direction. He's not telling which. He's telling only that the exhibition of motion pictures has been the best business in the world ever since he entered it in 1925 and he expects it to stay best. CP and the spirit of enterprise which it represents go toward guaranteeing that, its president believes.

PRODUCTION continued the steady climb that started three weeks ago, with nine pictures going before the cameras and eight others to the cutting rooms to bring the over-all shooting score to 41.

"Young Bess," Technicolor, produced by Sidney Franklin and directed by George Sidney, whose names are synonymous with showmanliness, is a long-planned MGM venture in which Stewart Granger, Deborah Kerr, Jean Simmons and Charles Laughton are principals.

Remains to Be Seen," MGM, is from the production forge of the virtually infallible Arthur Hornblow, Jr., and will present June Allyson, Van Johnson, Louis Calhern and Dorthy Dandridge, among others, under direction of Don Weiss.

Edward Small is producing "Swords Against the Law" in Technicolor for United Artists release, with Sidney Salkow directing John Payne, Donna Reed, Lon Chaney and Gerald Mohr.

Paramount's Pat Duggan started "Forever Female" (a title likely to be changed) for Paramount, with Ginger Rogers, William Holden, Paul Douglas, Pat Crowley, James Gleason and Marjorie Rambeau in the cast, directed by Irving Rapper.

Savoy Pictures, independent, began filming "Body Beautiful," produced and directed by Max Nosseck from a story by Nat Tanchuck, with Robert Clarke, Susan Morrow, Noreen Nash, O. Z. Whitehead and Joan Shawlee in the cast.

Scott R. Dunlap turned cameras on "Cow Country," for Allied Artists, with Edmond O'Brien, Helen Westcott. Peggie Castle and Barton MacLane, directed by Lesley Selander.

"The Marksman," Allied Artists, is a Wayne Morris vehicle produced by Vincent M. Fennelly and directed by Lewis Collins. with Elena Verdugo opposite the star.

In New York City Universal-International's Albert J. Cohen is producing "Night 

#### THIS WEEK IN PRODUCTION:

#### STARTED (9)

ALLIED ARTISTS

Cow Country The Marksman

INDEPENDENT

Body Beautiful (Šavoy Picts., Inc.) Melba (Horizon Pict.-Swords Against the Mast (Edward Small Prod.-U. A.

release-Technicolor)

MGM

Young Bess (Technicolor) Remains to Be Seen

PARAMOUNT Forever Female UNIVERSAL-INTERNATIONAL Night Flowers

#### COMPLETED (8)

ALLIED ARTISTS

Tangier Incident Son of Belle Starr (Cinecolor)

INDEPENDENT Bandits of Corsica (Edward Small)

Cry of the Hunted

Code Two

REPUBLIC Overland Trail Riders

20TH CENTURY-FOX Blaze of Glory

WARNER BROS. Cattle Town

#### SHOOTING (32)

COLUMBIA

The Red Beret Warwick Prod.-London-Technicolor) Juggler (Kramer

Company) INDEPENDENT

Bad Blonde (formerly "This Woman Is Trouble") (Exclusive Films-London-Lippert release) he Tall Texan (T. Frank Woods Prod.-Lippert

Scarlet Spear (Breakston-Stahl) Sword and Rose (Disney British-Technicolor) Return to Paradise-

(Aspen-Technicolor) Moulin Rouge (Moulin Prod. & Romulus)

MGM

Dream Wife The Clown Invitation to the Dance (Technicolor) Dangerous When Wet

(Technicolor)

Julius Caesar PARAMOUNT Little Boy Lost (Paris)

Jamaica Seas (Technicolor) Houdini (Technicolor) Roman Holiday

REPUBLIC Fair Wind to Java (Trucolor)

20TH CENTURY-FOX

Silver Whip Man on a Tight Rope Call Me Madam (Technicolor) Baptism of Fire The President's Lady Single Handed (formerly "Sailor of the King")

UNIVERSAL-

Thunder Bay (Technicolor) Law and Order (Technicolor)

WARNER BROS.

By the Light of the Silvery Moon (Technicolor) I Confess The Jazz Singer (Technicolor) His Majesty O'Keefe (Technicolor) Sea Rogue (Technicolor) She's Back on Broadway (WarnerColor)

#### 

Flowers," directed by Jack Arnold, with Patricia Hardy, Leonard Freeman and Harvey Lembeck among the players.

In London, Horizontal Pictures, which releases through United Artists, began shooting "Melba," with S. P. Eagle producing and Lewis Milestone directing.

## Trust Cases In Industry Lead Field

Although Government anti-trust cases in all fields were fewer in the 1952 fiscal year than in any other post-war year, the number of private anti-trust suits increased sharply and a "considerable" portion of these were brought against motion picture companies, according to the annual report. just published in Washington, of Henry P. Chandler, director of the administrative office of the U.S. Courts.

New anti-trust actions which developed during the week included the following:

In Denver, Kar-Vue Theatres, Inc. filed suit in District Court asking \$300,000 treble damages against United Artists and theatre companies headed by Harris and John Wolfberg. The suit alleges that Kar-Vue was unable to buy a proper run at proper prices of United Artists films for the Monaco drive-in. The Wolfbergs, who own six Denver theatres, recently won a \$300,000 judgment against RKO Radio, Loew's and 20th Century-Fox and have another suit pending asking for \$1,000,000 from the same companies for alleged inability to buy films at proper runs and prices for their Broadway.

The Charben Cinema Corporation, owners of the Jewell theatre in Brooklyn, New York, filed in Federal District Court a triple damage \$375,000 anti-trust suit against eight majors and a number of exhibitor corporations claiming "discrimination" by the defendants and complaining of its inability to procure feature films. Those named include Randforce Amusement Corporation, Metropolitan Playhouses Inc., Rantru Operating Corporation and Springer Theatres Inc.

In New York, William C. MacMillen, Jr., president of Chesapeake Industries (formerly Pathe Industries), announced that the \$15,000,000 triple damage anti-trust suit which Chesapeake filed against Loew's and RKO Theatres will come to trial in three months. The action, filed over a year ago, charged that the defendants conspired to exclude independently produced pictures from the metropolitan New York market.

#### New Jersey Allied to **Elect New Officers**

A one-day meeting highlighted by election of officers will be held by New Jersey Allied October 14 at the Hotel Astor in New York, Wilbur Snaper, National Allied president and head of the New Jersey unit, announced. Mr. Snaper is scheduled to address the annual convention of Allied Theatres of Michigan at the Tuller Hotel, Detroit, October 20.

#### Change Lippert Title

"Bad Blonde" is the new U. S. release title for "This Woman Is Trouble," now shooting in London with Barbara Payton and Tony Hughes heading the cast of the Lippert release.

FOX MOVIETONE NEWS, No. 41-The Stevenson

FOX MOVIETONE NEWS, No. 82-U.S. unveils first atomic artillery. Speed king Cobb dies in explosion. Tito shows off new bride. Football. World Series.

NEWS OF THE DAY, No. 211-The Stevenson Story.

NEWS OF THE DAY, No. 212—Greenland rescue drama. Gales battle ship. Tito's wife makes debut. First atomic gun. Football. Cobb meets death beat-ing speed record. World Series.

PARAMOUNT NEWS, No. 14-The Stevenson Story.

PARAMOUNT NEWS, No. 15—The World Series, Soviet vs. Ambassader Kennan. Football game of the week: Wisconsin beats Illinois.

TELENEWS DIGEST, No. 40B—Jet boat kills Cobb.
Truman dedicates Tiber Dam. Gamma rays aid
medicine. New York air raid test. New atomic
canton. Nato navy maneuvers. World Series.

TELENEWS DIGEST, No. 41A—Stevenson scores Republicans. Italian film stars arrive. Films of Tito and wife. Italian peasants get reclaimed land. Nato commanders meeting. Roller skating. World

UNIVERSAL NEWS, No. 401-The Stevenson Story.

UNIVERSAL NEWS, No. 402—Truman, Stevenson and Eisenhower on whistle stops. Greeland rescue. John Cobb's boat crackup. Football highlights. Yanks the new world champions.

WARNER PATHE NEWS, No. 16-The Stevenson

WARNER PATHE NEWS, No. 17—Death of John Cobb. Amazing Arctic rescue. Army unveils atomic cannon. Eisenhower on Midwest swing. Stevenson in Midwest. Truman on whistle-stop tour.

#### Newsreels in Color Plan Abandoned by Distributors

The proposal that newsreels be produced in color has been abandoned by the distributors, it was learned last week. The reasons given for dropping the idea were that color would prove to be too costly in light of what newsreels earn, and that mechanical difficulties pose too big a hurdle. With time a big factor in the release of newsreels, the additional effort involved in color production would make such a plan inadvisable, it was

#### William Y. Lovelace Dies

William Y. Lovelace, 47, owner of motion picture theatres at Montgomery, Ala., and Pensacola, Fla., died unexpectedly at his home in Montgomery September 29. He was a Navy veteran of World War II, and from 1935 to 1946 he served with the Farmers Home Administration. He is survived by his widow, two sons and a daughter.

#### James H. Doyle

James H. Doyle, 85, died at his home in Boston October 3. Mr. Doyle operated the Broadway theatre, South Boston, the Central theatre, Waltham, and was part owner of the Embassy in Waltham. He was a former state legislator and city official and at one time was acting mayor. He is survived by two daughters and a son,

#### Harry Hammond Beal

HOLLYWOOD: Harry Hammond Beal, 63, veteran film publicity man, died unexpectedly at his home here October 4. At one time a leading publicist, Mr. Beal had been active in other fields for the past number of vears.

## IN NEW SREELS Sees Upturn In National Circuit Net

Earnings of National Theatres, Inc., for the third quarter this year are expected to take a sharp up-swing over the two previous quarters, which ran behind the corresponding periods last year, Charles Skouras, president, said last week in a letter to stockholders on the occasion of the divorcement of National Theatres Corporation from 20th Century-Fox Film Corporation.

Mr. Skouras pointed out that as a result of the reorganization. Wesco Theatres Corporation and Roxy Theatres, Inc., now are wholly owned subsidiaries of National Theatres, which has 437 theatres in active operation. It also has interests in 64 closed theatres and nine other houses leased or subleased to others. Of this total of 510 theatres, National must divest itself of all interest in 71 theatres under the Consent Decree.

Also contained in the president's letter was a statement of the financial history of the Roxy theatre in New York. It shows that the net income of the theatre ranged from \$105,000 in 1942 to a peak of \$173,000 in 1949 to \$91,000 in 1950 and to a loss of \$39,000 in 1951. In the peak 1949 year, Federal taxes totaled \$111,000.

The first meeting of National Theatres' board of directors since the divorcement will be held at the company's Hollywood headquarters October 23.

#### Ad Lecture Series In New Quarters

Harry K. McWilliams, president of the Associated Motion Picture Advertisers, New York, announced the acquisition of new quarters in the 20th Century-Fox Little Theatre, at the home office, for the series of lectures on advertising and promotion given by the organization. The last lecture, second of a series of 10, discussed operation of a modern motion picture company's home office advertising and publicity department. This was followed by the screening of a project picture for the course.

#### Studio Workers' Earnings Show Fall for August

The monthly report of the California Department of Industrial Relations shows a decline in the weekly earnings of studio craft workers during August. The weekly average in August was \$111.57 as compared to \$118.30 for July and \$104.40 for August 1951. The sharp monthly variations are due to variations in the amount of overtime pay

#### Harold Cohen

Harold Cohen, 51, Warner Brothers New York home office projectionist for more than 28 years, died October 2, at the Beth David Hospital in New York.

# The National Spotlight

#### ALBANY

Fabian's Palace increased prices for Tvanhoe" to \$1.10 at night, 74 cents in the afternoon and 35 cents for children. Warners' Strand upped the top to \$1.10 for The Miracle of Our Lady of Fatima. The 20th Century-Fox exchange, under the leadership of head booker, John Wilhelm, will make a particular effort to have every theatre in the exchange territory play at least one Fox picture during Spyros P. Skouras Week, Oct. 12-18. . . The local personnel for the Nat Rosen Testimonial Drive starting Sept. 28 and ending Dec. 27. will also go all-out during Anniversary Week, Nov. 23-29. . . . Leo Greenfield, Uni-versal-International manager, flew to Hollywood for a tour of the studios in company with nine other branch managers, . . . Nat Rosen, Fox manager, left on a two-week vacation, ... Harry Lamont and Gerry Schwartz booked a "Dawn to Dusk" show of six features for one regular admission, at the Riverview Drive-in, Rotterdam,

#### ATLANTA

We had on the row visiting and booking; W. M. Fincher and J. M. Treadwell, drivein theatre in Chattanooga, Tenn.; Ernest Ingram, Lineville, and Ashland, Ala. theatres; W. Welch, Dallas, Dallas, Ga.; John Moffitt, theatres in Montgomery, Ala.; R. Hook, Alabama theatre owner; Frank Merritt, Acme Theatres, Birmingham, Ala.; Mack Jackson, theatre owner in AlexanderCity, Ala.; and Floyd Tate, Boaz, Ala... Branch manager Buford Styles Jacksonville, Fla. and branch manager Kelly, Atlanta, U-4 left for a trip to California, won on the recent sales drive. . . . Charles Pitman has opened his 310-car drive-in, Gadsden, Ala.

The new owner of the Jive drive-in, Columbus, Ga., is Harrelson Amusement Co.

The Martin Company has opened its Jet drive-in for colored patrons at Columbus, Ga. . Fred Lee appointed as manager of the South Broward theatre for the Florida State Theatres, Mianii. . . Samuel Harris, former of Detroit has taken over the Capital theatre, St. Petersburg, Fla. . . . Joe Starr formerly with the Penthouse theatre, Atlanta, appointed as booker with Paramount Exchange here.

#### **BOSTON**

American Theatres Corp. has taken radio space from 3:25 to 4:30 PM daily Mondays through Fridays to plug the programs current in all ATC theatres in Greater Boston area. . . Redstone Drive-in Theatres Corp. is moving to new and larger quarters at 260 Tremont Street in the Metropolitan Building. . . Joe Levine and Joe Wolf of Embassy Pictures have closed the Rex theatre, Cambridge, indefinitely. . . L. D. Netter,

Jr. national sales manager for Altec Service Corp. was in town to discuss details of Altec's 15th annual sales drive with "Red" Pierce, New England branch manager. . . . The Colony theatre, Dorchester, closed for some months, reopens the middle of October under lease to Colony Operating Corp. headed by Meyer Rubin. . . . George Grande, a veteran of 20 years in show business as a musician and an actor, has been appointed by Herman Rifkin as manager of his Jefferson theatre in Springfield, Mass.

#### BUFFALO

Jack Goldstein and his crew at National Screen Service now are in their new and enlarged headquarters on the third floor of the Film Building at 505 Peal street. Soon the Buffalo NS branch will be sending out feature trailers from this office, instead of from New York as in the past. . . . Jack Chinell, manager of the local RKO exchange, is handling the physical distribution of the annual Community Chest trailers. . . . Charles McLeary of Baltimore has taken

WHEN AND WHERE

October 14-15: Fall meeting, Independent Theatre Owners of Montana, Northern Hotel, Billings, Montana.

October 14-16: Annual convention, Motion Picture Exhibitors of Florida, Jacksonville.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

October 27-29: Annual convention, Motion Picture Theatre Owners of Arkansas, Mississippi & Tennessee, Hotel Gayoso,

November 9-11: Forfieth anniversary convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

November 15-19: Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

November 21: Annual convention, Colosseum of Motion Picture Salesmen of America, Atlanta.

November 25: 13th annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

December 2-3: Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis. over the management of Shea's Elmwood. . . . Clayton Eastman is back on the job as manager of the Warner Bros. exchange here, fully recovered from his illness. . . . Lester Pollock, manager of Loew's theatre, Rochester, was prominent in aiding the local committee line-up the show for the annual Firemen's Benefit Show in the Eastman theatre. William P. Rosenow, of Skyway Drive-In Theatres and Theatre Service Organization, is at the head of the organization staging the 1952 Niagara Frontier Food Exhibit, Nov. 18 to 23. . . . Karl H. Foesten has been named manager of the Film Sales Department of Bell & Howell company in Rochester. . . . The Tonawanda Town Board has refused a petition of Delton, Inc., for rezoning a portion of Delaware avenue, which the firm desires to use as a drive-in theatre.

#### CHICAGO

Morning business at Loop theatres last week was hypoed by the elevator strike, with some houses reporting early business as much as 25 percent above normal. . . . John Balaban left for the West Coast on a trip that will take him to his real estate holdings in La Quinta and back to New York before he returns home. . . . The Chicago Police Censor Board reviewed 87 feature films in September, rejecting none and placing "adults only" labels on 7 foreign films. . . . Lester Retchin, veteran local exhibitor, married Mrs. Michael Rosenberg, widow of the late west side politico. . . "Miracle Of Our Lady of Fatima" goes into the B. & K. United Artists for eight weeks, having been granted an extended run by Federal Judge Igoe. . . . Charles Hogan and Larry Stein, general manager and publicist, respectively, of the Oriental theatre, presented a special screening of "Ivanhoe," for a group of high school principals and teachers at the Carnegie theatre. The audience saluted the picture with an enthusiastic round of applause. A fire next to the Cooper-Kirsch circuit's Gold theatre gutted a restaurant but the theatre, which recently underwent extensive renovation including repainting by Hans Teichert, was undamaged.

#### CINCINNATI

Thomas J. Wier, 78, former superintendent of the old Strand theatre, prominent downtown landmark, died in Deaconess Hospital October 2. He suffered a skull fracture in a holdup in the theatre office several years ago, from which he had never completely recovered. . . Jack Finberg manager of the local United Artists branch, suffered a heart attack in his office recently while in conference with Moe Dudelson, district manager. His condition is reported good. . . Roy Rogers with his television and radio cast will play a single engagement at the Cincinnati Gardens, October 24. . . . Gene Tunick has formed the Tunick Releasing Co. (Continued on opposite page)

(Continued from obbasite base)

and has acquired the new Sterling Hayden-Joan Leslie picture, "Hellgate". . . The RKO Albee is playing "Ivanhoe" at 75-cent to \$1.10 scale to excellent returns.

#### CLEVELAND

Ray Brown, former manager of the State theatre, Cuyahoga Falls, now in the advertising business, has been named managing director of the now closed Liberty theatre. Akron, which he will operate in addition to his daytime business. . . . Frank Gidlin has acquired the Grafton theatre, Grafton, from Albert Wolff and Howard Weaver. . . . Ed-ward Raab leased the Copley theatre, Akron, to a church for a six month period. . Albert P. Wills, just back from army service in Germany will manage the Diana theatre, Rittman, for its new lessee, Frank Slavik of the Mumac theatre, Middlefield and the Palace, Tiltonsville. . . . When Lester Dowdell joins the RKO booking force he will be replaced at United Artists by George Bressler who resigned as U-I booker.

#### DENVER

Don Hammer has severed his connections with Realart Pictures and will announce his plans later. . . . C. J. Duer, Allied Artists branch manager, is again a grandfather. His daughter, Mrs. Leerskov, gave birth to Thomas Jordan Leerskov at Presbyterian hospital. . . . Western Service & Supply packed them in with free television of the world series, along with free ice cream. . Flo Colaizzi, Allied Artists cashier, and Tony DeLellis married. . . Albuquerque Exhibitors Inc., have bought the El Rey and La Sambea from Marlin Butler. Butler still retains the Ernie Pyle and the Sunset drivein. The Albuquerque Exhibitors have closed the Yucca, Chief and Rio, three small old theatres all of which have outlived their

#### DETROIT

The Ironwood Amusement Co. opened a 400-car drive-in near Ironwood, Mich., with Charles Lewinski as manager. . . . Ebert, Jr., has arrived from Indianapolis to take over as manager of the Detroit RKO exchange replacing Murray Devaney. . . Paul Broder, of Broder Theater circuit, leased his Times Square theater to the Abbott Amusement Co. operated by Arthur Weisberg of A & W Theater Co. . . . Robert Haskins, former Monogram salesman, is now managing the Circle Theater in suburban Dearborn. . . . Louis Mitchell of Kilbride Theaters has sold the Drayton theater in suburban Drayton Plains to a religious organization for use as a church. The theatre had been the only one in the town of Drayton Plains.

#### HARTFORD

Joseph Quinn has been named assistant manager, Loew's Poli, Springfield, Mass. . Al Bernardini has opened a 650-car capacity drive-in theatre north of Winooski, Vt. . . . Richard T. Beers has been appointed assistant manager of the Orpheum and Uptown theatres, Gardner, Mass. . . . John Canavan has been named assistant manager of the Warner circuit's Roger Sherman theatre, New Haven. . . . Mike Langello has resigned

#### STOREY FORMS NEW CIRCUIT

ATLANTA: Formation of Storey Theatres, Inc., to operate a circuit of eleven suburban theatres here and in the Decatur. Ga., area was announced last week by Frederick G. Storey, president, formerly general manager of Community Theatres, Inc., and prior to that vice-president and assistant general manager of Georgia Theatre Company. According to Mr. Storey, the new company is not limited by its charter to theatres and is planning to enter other fields of entertainment, including television.

Officers of Storey Theatres include T. R. Jones, vice-president, also formerly of Georgia Theatre Company and whose past experience includes affiliations with the Roxy and Radio City Music Hall in New York. as well as with houses in Raleigh, N. C., and Columbus, Ga. F. M. Bird, secretary of the company, is a widely known Atlanta attorney and immediate past-president of the Georgia Bar Association.





F. G. Storey

T. R. Jones

Theatres operated by the Storey interests include the Rhodes, Tenth Street, Euclid, Emory, Five Points, Techwood and Ponce de Leon in Atlanta; the DeKalb and Decatur in Decatur; the Peachtree drive-in on Peachtree Industrial Boulevard, and Scott drive-in near Decatur.

as head shipper at the MGM exchange in New Haven to enter a television school. Hartford Visitors: Harry Browning, Bob Sternburg, New England Theatres; John Patno, Empress theatre, Norwalk; Doug Patno, Empress theatre, Norwalk; Doug Amos, Lockwood & Gordon Theatres; Bernie Levy, Amalgamated Buying and Booking: Joe Spivack, Connecticut Theatre Candy Co.

#### INDIANAPOLIS

Roy Harrold, Rushville exhibitor, has taken over operation of the Auditorium, Vaudette and Times at Connersville from Ansted, Pearson & Schilling, Inc. Kathryn Fetting will remain as city manager under the new set-up. . . . Oral Ledbetter, operator of the Howard at Monon, has won first prize in a WLW "Parade of Stars" exploitation cam-. Clay Burnett has acquired the naign Amuzu, 300-seater at Jasonville, from W. L. Passen. . . . T. O. McCleaster, 20th-Fox district manager, and Irwin Sochin, U-I short subjects chief, were visitors on film row last week. . . . Downtown exhibitors think Thursday night store openings, resumed in Sephurt business by keeping some would-be moviegoers at home.

#### KANSAS CITY

"Ivanhoe" is having estimated attendance close to twice average, at the Midland in its second week, and may be held for a third. The admission price was advanced slightly for the engagement. . . . The RKO Missouri offered what many patrons called a welcome service in a lobby Soundscriber demonstration. . . . For a week before "Sudden Fear," and during the engagement patrons could see the device and try it out for themselves. . . At the art theatres: the Vogue is showing "The Lady Vanishes," and the Kimo "Les Miserables." Both attractions are in their Miserables." Both attractions are in their first weeks. . . . "The Greatest Show on Earth," showing in a double bill, regular prices, at the Oak Park, neighborhood theatres, is also at two drive-ins, at 60¢ adults,

#### LOS ANGELES

The La Tijera theatre, 1500-seater in Westchester, closed its doors after the final show Sept. 30. . . . The new manager of the Vinnicoff Regent is Ralph Brambles. . . . Warner salesman George Tripp hopped off for San Diego on company business. The Victory theatre, San Diego, has closed its doors. . . Bobbe Nielson, formerly assistant cashier for Republic, has joined the Paramount organization. . . Allen Martini, Realart Pictures salesman, off to Arizona on business. . . . Jim Schiller, former exploitation man for Monogram here, is now handling the publicity for the Sonia Henje Ice Show. . . . Exhibitors seen visiting our Row were: Harold Stein, Sierra Madre; Ernie Harper, Fontana; Lou Federici, Play-house, and Jack Goldman, Santa Monica.

#### LOUISVILLE

Willis G. Hopewell, chief engineer for the Switow Amusement Co. here, left on a wellearned four weeks vacation. . . . More activity in the theatre business in the area has been noted during August and September than in any other two months in a long, long time. . . . Out of town exhibitors seen on the row recently included: Gene Lutes, Chakeres district mgr., Frankfort, Ky.; J. F. Chakeres district mgr., Frankfort, Ky.; J. F. Carnahan, New Manchester, Manchester, Ky.; M. C. Hughes, McKee, McKee, Ky.; Bob Enoch, State & Grand, Elizabethtown, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Russell C. Brashear, Pine, Smith's Grove, Ky.; Harry Coleman, Evansville Outdoor Amusement Co., Evansville, Ind.; Ornstein, Ornstein Theatres, Marengo, Ind.

#### MEMPHIS

Ben Jackson, owner of Delta theatre at Ruleville, Miss., bought Hollendale theatre, Hollendale, Miss., from J. Noble this week. . . . R. L. Bostick, district manager and vicepresident of National Theatre Supply Co., made a business trip to New Orleans. . . .

(Continued on following page)

(Continued from preceding page)

John Sims joined National's sales force.... The RKO film of the Marciano-Walcott fight was ordered changed from Warner to Strand theatre in Memphis by Lloyd T. Binford and his censors because Warner had a Negro balcony. Warner had been high bidder and Strand was second... The fight film was booked all over the Memphis territory with great success with 30 prints being used in this territory alone, RKO reported.

#### MIAMI

Motion Picture Exhibitors of Florida convention in Jacksonville October 19 to 21 will be attended by Wometco executives Mark Chartrand, Harvey Fleischman, Burton Clark and John Cunningham, . . . The Flagler has been closed for alterations. . . . Jack Hegarty, manager of the Gables, reports a new assistant, Bill Kneibler, a Cornell U. graduate. . . . Keith McComas, general manager of the Dixie drive-in, announces the completion of new paved ramps and attractive landscaping at the theatre. . . . Ralph Edmonson has been appointed concession manager at the McComas owned Tropicaire drive-in. . . . Doug Jernigan, very popular assistant at the Town, has resigned due to ill health and well wishes go with him. . Replacing him as assistant at the Town is Gene Matthews.

#### MILWAUKEE

Petter Rouman, who has the State and Majestic theatres at Rhinelander, is building a drive-in theatre there one mile east of Rhinelander. The new Tower drive-in will have a 400-car capacity with more place for enlargement... The state of Wisconsin upholds the Industrial Commissions Drive-in code in finding Mr. McLlarky, of McLlarky's Park drive-in, Stevenspoint, guilty on five counts of violation of the building code as ordered by Judge Bunde. . . Still more drive-ins are being planned for Wisconsin next season There will be a new one at Madison; another on highway 57 between Milwaukee and Port Washington, and one on route 15 near Beloit. . . . The Riverside theatre here gave a full page spread for opening night at the Riverside.

#### MINNEAPOLIS

Minnesota Amusement Company's Century theatre here received "Ivanhoe" for its first northwest showing beginning October . . . Free streetcar and bus rides in the Minneapolis loop on Thursday nights have resulted in a 14.2 per cent increase in business for the night at Maco houses, they report. . . . If enough exhibitors in the area indicate an interest in attending the national Allied convention and TESMA trade show in Chicago Nov. 17-19, North Central Allied will arrange for a private railroad car. , . Einer Ban, owner of the Rialto, St. Charles Minn., suffered a heart attack September 19 and is recovering at St. Mary's Hospital, Rochester, . . . St. James Amusement Company has acquired land for a 400-car drivein to be completed at St. James, Minn., before next summer.

#### NEW ORLEANS

Giddens & Rester, Mobile theatre owners, have plans under way for a mammoth twin, drive-in in that city which will accommodate

1,400 cars and 750 to 1,000 walk-ins. Besides a dozen and more special attractions, they also will feature a "Kiddie-Land Sho." Neal Robinson on his visit said that he contemplates opening his Jett theatre, Valparaiso, Fla. on or about October 16. . R. L. Johnson of Johnson Theatre Service has opened a theatre supply and equipment store, Johnson Theatre Supply, with 24 hour service. . . . T. E. McElroy opened his Leo Drive-In, Monroe, La., on October 3, while Billy Fox Johnson's Fox Drive-In, Bunkie. was slated for an October 9 opening. Visiting here from Atlanta were Ha Barnes, circuit operator, and J. B. "Jack Dumestre, prexy Southeastern Theatre Equipment Co. . . Exhibitors seen about were Nick Erdy, Fox, Livingston; A. M. Riley, Castle, Logansport, La.; Tony Murello, Rendezvous, Grand Island, La.; Billy Fox, Johnson, Alexandria, La.; Ed Ansardi, Buras, La.; Mr. & Mrs. Randall, Woodville & Centerville, Miss., theatre owners; Clarence Thomasie, Harvey, La.; Mr. & Mrs. Neal Robinson, Robinson-Barrows Enterprises, Crestview, Fla.

#### OKLAHOMA CITY

Pat McGee, president of Cooper Foundation Theaters, was in Oklahoma City Sept. 29-30 before leaving for Kansas City Theater Owners..., Robert Mitchum headed a personal appearance tour of film talent in Oklahoma City Monday, Oct. 6. With Arthur Kennedy and Arthur Hunnicut, Mitchum will fly in for a one-day stand at the Center theater, where his latest picture "The Lusty Men" will open its local run... The Skytrain theatre held a Free Kiddies Show, Sept. 26, in conjunction with the Kiwanis Club... Jake theater, Shawnee, Okla., held a Kiddies Matinee, Sept. 27 when children were admitted for 5 cents. Beechnut Gum was given everyone attending till 2 p.m.

#### PROVIDENCE

In one of the most intensive exploitation campaigns ever attempted in this city, Albert J. Clarke, manager of the Majestic Theatre, contacted every member of the Roman Catholic clergy, Knights of Columbus, Holy Name Society and Catholic Youth Organization in conjunction with the presentation of "The Miracle of Our Lady of Fatima". . . . In conjunction with the local theatremen's drive for the "Jimmy" Mowry Lowe, head of station WEAN conducted a day-long radio-"marathon" seeking contributions for the campaign. RKO Albee made scores of new friends by presenting round-by-round films of the Walcott-Marciano heavyweight championship fight to this city where Marciano actually got his fistic start. . . . Loew's State theatre will soon celebrate its 24th anniversary, and Maurice Druker, manager, is making plans for a real celebration.

#### SAN FRANCISCO

N. P. "Red" Jacobs, president, Favorite Films of California, Inc., announced he closed negotiations with Souvaine Selective Pictures, Inc., to distribute their pictures in the San Francisco, Portland and Seattle territories. . . Mrs. Anne Owens, head inspectress, Warner Bros., is on six-month leave (doctor's orders) and Helen Cain is now acting head inspectress, there. . . Blumen-

feld's 1471-seat Esquire, Oakland, reopened with the Walcott-Marciano fight. . . John Bach, formerly with Golden State Theatres, replaced Rowland Lloyd as manager of the Piedmont, Oakland. Lloyd has moved to Fresno. . . Max Youngstein and Jim Velde of United Artists were in during the week. . . Earl Baughman, city manager, Klamath Falls, for George Mann-Redwood Theatres, was on the row. . . Robert Loosli, clearing house shipper, NSS, resigned to work for the Post Office Department.

#### ST. LOUIS

St. Louis Loge of the Colosseum of Motion Picture Salesmen of America will meet here October 11 to name two delegates and an alternate to the annual meeting of the national Colosseum in Atlanta, Ga., Nov. 28, 29 and 30. . . . F. J. (Mike) Lee, UA Manager here back from recent business trip to Memphis, Tenn. . . . Fred Wehrenberg Theater Circuit here giving away plates in premium drive at two of their St. Louis theaters. . . Maury Schweitzer, Allied Artists Manager here, and his sales staff back from sales meeting in Chicago. Fund being raised here and in this trade area among film businesses to assist those in amusement and entertainment world who, because of illness or other reasons, themselves in need. . . . Dave Forbes building a 300-car drive-in on U. S. Highway 66 near Waynesville, Mo. . . . Out-of-state exhibitors in for a visit: Val Mercier of Perryville, Mo.; Shorty Burdett of Case, Ill.; John Rees of Wellsville, Mo. and Dean Davis of West Plains, Mo.

#### **OMAHA**

A hundred residents of Creston, Ia., petitioned against a proposed new drive-in theatre and will be given a public hearing. The theatre was scheduled for the fairgrounds north of town. . . Mr. and Mrs. E. H. Haser celebrated their taking over the Papio theatre at Papillion with free popcorn for voungsters and roses for feminine patrons. . . . Glenn Slipper, head of the Omaha and Des Moines branches of National Theatre Supply, was taken to the Methodist hospital with a kidney infection. Mrs. Slipper also was hospitalized. . . Mrs. Carl Johnson, who has the Grand at Red Oak, Ia., bought the drive-in from Ed Haals, effective at the start of the next season.

#### PHILADELPHIA

Republic booker George Hutcheon is going to Butte, Mont., to handle the Clark Film branch which takes care of the Salt Lake City territory. He will replace Tom Lark, local Clark manager, who has been there the past month. . . Rube Rabinovitz, formerly managing Warners' Lindy, moves to the circuit's Egyptian in the same capacity. . . . The Fulton, Lancaster, Pa., operated by Donald Bonstein, celebrated its 100th anniversary this week. . . . Joe Bergin, for-merly with the Warner theatre circuit, joined William Goldman Theatres, overseeing the theatres in Hanover, York and Pottstown in upstate Pennsylvania. He was last manager of Warners' Strand, Gettysburg, Pa. . . . Atlantic drive-in, Walter Reade open-airer near Atlantic City, N. J., installed a number of in-car heaters to continue operations the year round. . . . Ben (Continued on opposite page)

(Continued from opposite page)

Blumberg, manager of Warners' 69th Street, was elected president of the Warner Club of Philadelphia, with Jack Goldman, Center manager, as vice-president of the employees' group.

#### PITTSBURGH

Carl Doser, member of the Variety Club Tent No. 1 executive board, did a swell job acting as master of ceremonies for the club's annual all-night charity telethon which is expected to get around \$70,000 when all returns are in... There is every reason to believe that "Ivanhoe" will set all kinds of records at Loew's Penn. Its first week got better than \$40,000 and smashed the previous records held by "Show Boat" and "The Great Caruso"... Shirley Ann Pease, stenographer at the 20th-Fox branch here, and Pvt. Robert Thomas, son of Frank Thomas, well-known Film Row projectionist, have announced their engagement... John Walsh, manager of the Fulton theater, has been given the OK by doctors following a recent checkup.

#### PORTLAND

First run business took a nosedive here this week due to the debut of television and unexpected hot weather. "Crimson Pirate" at the Broadway is the only thing doing business. . . . Herb Royster, Mayfair manager has gone home to recoup from a series of operations. . . . Paramount manager Oscar Nyberg, recently joined the Manager's Roundtable. He is the only Evergreen manager that belongs. . . . The Paramount theater will have its first stage show in nearly 20 years when Danny Kaye plays there for four days starting Nov. 1. . . Drive-Ins and Nabe houses are going great at the box-office.

#### TORONTO

United Artists were hosts for a trade screening at the Village, FPCC unit, of Charlie Chaplin's latest, "Limelight". . . . Bill Bennett has resigned as principal of Variety Village. . . . Honor guests at the Variety meeting Oct. 21 will be Bill Logan of AGBA and Walter Murdoch of the Musicians' Association. . . . Red Newman, one of the original Dumbells, passed away. . . . Theatre Confections have a hockey team entered again this year in one of the local leagues. . . . Seymour Poe, producers' representative, into the city for a few days for conferences with local distributors. . . Nat Taylor, Twentieth Century Theatres head. announces art policy for Princess, Edmonton, and Tivoli, Calgary. . . . Some \$2,000 was raised at the last meeting of the Variety Club in here to assist Walter Dumbrowski to make appliances for crippled children. The youngster is a graduate of Variety Village. . . . Eastern Division of Famous Players is scheduling a convention at Niagara Falls,

#### VANCOUVER

Motion picture distributers here are watching carefully to see what will happen to motion picture censor boards in Canada in the light of the decision of the U.S. Supreme Court's decision... Odeon circuit has started Saturday movie clubs in six city houses for the winter season... Al Jenkins,

Vogue manager, was the winner of the 12th Annual Showmanship Contest held by the Canadian Moving Picture Digest for "African Queen". . . . Mac Smee, Regent manager, won the award for publicity in connection with Foto-Nite in Famous Player theatres in Vancouver. . . . Jack Lucas, one of Canada's oldest projectionists, now 78, is still going strong in the Windsor theatre booth.

#### WASHINGTON

RKO Keith's gave a free pass to everyone who signed a pledge to give blood to the Red Cross for use in Korea. The offer was good for one day only-October 1, opening day of "One Minute to Zero".... The Variety Club Golf Tournament and Dinner Dance was a huge success with one of the largest turnouts ever reported. Participating in the golf tournament were some 135 golfers. Winners included: Buddy Sharkey, Ned Bord, Harry Bachman, Bill Hoyle, Clark Davis and Jack Fruchtman. . . . Mrs. Sara S. Young and Mrs. Clark Davis of the Variety Club women's committee, appeared on a CBS Television show on October 2 and won \$25,00 for the Welfare Fund in a quiz program. . . . Frank Boucher, former general manager of K-B Theatres, will go into the drive-in theatre business. A 600-car theatre is being planned for nearby Alexandria, next summer. . . . The Variety Club Welfare Committee met on October 1, with the following attending: Rudolph Berger, Chairman; Morton Gerber, vice-chairman; J. E. Fontaine, Arthur H. Levy, Dr. Sylvan Danzansky and Dr. Edward Cafritz. Victor J. Orsinger, formerly general man-ager of Lopert Washington theatres, and now practicing law, is first assistant chief barker of the Variety Club of Washington.

May Ask More Time For 16mm Replies

With answers of defendant companies to the Government's suit to force the sale of 16nm feature films to television and other ron-theatrical users due in another two weeks, attorneys last week expressed the opinion that more time will be required and that another extension for filing may have to be requested. The time for filing answers had previously been extended in mid-August for 60 days to October 15.

#### JOINS PROTESTS ON U.S. 16mm ACTION

Mac L. Hutchins, business editorial writer for the St. Louis Globe-Democrat, has joined the growing list of newspaper columnists to denounce the Government's action in the 16mm anti-trust suit. In his column "Under the Surface," September 10, Mr. Hutchins described the case as "a strange new interpretation of the Sherman Anti-Trust Act." He wrote: "A parallel would be drawn if the Government ordered Cadillac and Packard to sell, say two or three months after each new model, their cars to Ford at Ford prices and for distribution by Ford."

## KMTA Told Tax Threat To Operation

KANSAS CITY: Pat McGee, co-chairman of COMPO and a vice-president of the Theatre Owners of America, told the annual meeting of the Kansas-Missouri Theatre Association here last week that the 20 per cent Federal admission tax is "threatening profits" of the nation's 9,000 small theatres and urged all operators to appeal to their Congressional representatives for repeal of the tax.

The war-born tax, he said, has raised the admission price to the point where the public will not pay more. "Most people do not realize that a dime of a 60-cent ticket is tax. The tax... has kept movie admittance costs up at a time when the industry is facing stiff competition from television."

Speaking before approximately 100 of the area's exhibitors at the President hotel, Mr. McGee said the small operator thus can't raise his prices although he must meet rising labor and film rental costs, as well as absorb devaluation on his equipment.

Another speaker at the convention, William Powell, of Midwest Drive-in Theatres, urged operators of these situations to understand the proper place of the drive-in, which he called an accessory and not for first run presentations.

Dual Premiere Held for "Springfield Rifle"

SPRINGFIELD: "Springfield Rifle," Warner production starring Gary Cooper, had a dual world premiere at the Capitol and Art theatres in Springfield, Mass., October 7 and 8. The town that made the Springfield rifle famous made the premiere a gala occasion by proclaiming the week "Springfield Rifle Week." Tickets for the dual opening were sold at the City Hall, in the Chamber of Commerce building and in department stores throughout Springfield, as well as at the theatre box office.

#### Warner Sales Meeting Held in Cincinnati

CINCINNATI: Jules Lapidus, Warner eastern and Canadian division sales manager, presided over a meeting of the company's central district sales heads here last week. Following the meeting, a testimonial dinner was held for James Abrose, recently appointed central district manager, after which Mr. Lapidus was scheduled to make a tour of the Warner central district branch offices.

#### Columbia Votes Dividend

Columbia Pictures Corporation has declared a quarterly dividend of \$1.061/4 pershare on the \$4.25 cumulative preferred stock of the company, payable November 15, 1952, to stockholders of record October 31.

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#### Reade TV Station Authorized by FCC

Walter Reade, Jr., president of the Walter Reade Theatres, has announced that the Federal Communications Commissions has approved an application by the Atlantic Video Corp., of which he is president, for construction of a TV station in Asbury Park, N. J. The station will have a broad-casting range that would include lower Manhattan, parts of southern Long Island and northern New Jersey, all within the Greater New York area.

Mr. Reade said the station and his motion picture circuit would work very closely together. He said the use of television trailers to merchandise his theatre product would be extensive.

Five other television stations were author-

#### HELP WANTED

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#### SERVICES

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ized last week by the FCC. The first grant was to station WHP in Harrisburg, Pa., with permits also issued to Washtenay Broadcasting Company, Ann Arbor, Mich.; Lake Huron Broadcasting, Saginaw, Mich.; Louis G. Baltimore and Wyoming Valley Broadcasting Company of Willkesbarre, Pa. and the Cornhuskers Radio and Television Corp. of Lincoln, Neb.

#### Clarify COMPO Stand On Touring Stars

A further explanation of the stand taken by the Council of Motion Picture Organizations on their policy toward players entertaining during "Movietime, U.S.A." tours, was offered in a joint statement issued by R. J. O'Donnell, national Movietime chairman, and Marvin Schenck, Hollywood chairman. They stated that players may entertain if they wish and if they have a particular talent such as singing and dancing. But they are not asked to, nor are they expected to entertain.

The explanation was prompted by the suggestions of Forrest Tucker, screen star, who recently returned from a six week barnstorming junket that included a seven day stint with a "Movietime, U.S.A." troupe. Mr. Tucker came up with a list of rules of conduct that he declared should be followed by players on tour.

In thanking Mr. Tucker for his suggestions, the COMPO board stated "... we don't regard these suggestions as 'beefs.' We welcome and accept them as constructive help. But we feel that such a broad policy would be unfair to many players."

# MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

## Cinerama Invokes Memories—and a Promise

UR thoughts on viewing the opening sequence of the new Cinerama on Broadway went back forty years to the days of Lyman H. Howe, the Pennsylvania showman who was getting 75¢ at the box office when the regular admission price was a nickel. That long ago, he made a film on a switchback railroad near Wilkes-Barre, ran the picture at exaggerated speed—called it "A Ride On a Runaway Train." It packed as much punch as Cinerama on a roller coaster.

Then, a quarter of a century ago, more or less, was "Widefilm" or "Widescope"—a process less complicated than Cinerama which produced a film 2½ times wider than standard 35-millimeter. We saw the broad sweep of Niagara Falls in this black-and-white film on a wide screen, at the old Gayety theatre on Broadway, and it had great scope and beauty, but without the color that we enjoyed with Cinerama's version of the same spectacular scene of nature.

The Widefilm process was much less complicated and cumbersome than the new Cinerama, but it didn't last, and today, the special cameras, projectors and film equipment must be museum pieces. We wouldn't know where to look for a trace of this costly experiment. Adolf Zukor says the new Cinerama can afford to produce its own new films if there are forty theatres across the nation, equipped as the Broadway is now, for long and profitable engagements. Right now, the Broadway is sold out eight weeks in advance at \$2.80 top.

But new negatives will cost approximately three times as much as standard production, and each theatre will require a \$50,000 investment in new equipment and alterations. Off hand, we can't think of forty situations where this is a possibility. But, after all, \$50,000 is only twice as much as sound cost when it came to the average theatre, twenty-five years ago. And maybe it was as hard, or harder, to raise that kind of money, then. It will take adventuresome leaders to install Cinerama in theatres and to provide enough new production.

#### BECOMES PRODUCER

We read with interest and enthusiasm the news that Stirling Silliphant, publicity manager for 20th Century-Fox, would resign at the end of the year, to become the producer of "The Joe Lewis Story"—a new biographical picture scheduled for release in 1953. Stirling says he leaves Fox on January 16th, which is Friday—pay day, and his 35th birthday, and he surely has the best wishes of a host of friends.

Three days later the picture starts shooting in Hollywood; with the benefit of ten months of promotion, ahead of time, which is where promotion should be. Nobody knows this better than Stirling Silliphant, for he has spent 14 years learning the basic rules, and he started proving that he knew his lessons with the merchandising of many great 20th Century-Fox pictures, as long ago as "The Black Rose"—which was a merchandising triumph.

At the AMPA lunchoon last week, Maurice Bergman, public relations executive for Universal-International, said, "You can't sell what's not salable." Too many films are dreamed up over double Martinis in Hollywood without the benefit of the adpublicity men who have to sell 'em. There should be more foresight or more Martinis.

Lowell Thomas, and all those associated with the revelation of Cinerama at the Broadway—and Lynn Farnol, who put it over with special handling of advertising and publicity—deserve great credit. Cinerama still has some problems to be solved in its presentation, other than financing. It's a milestone in motion picture photography and projection, at a time when the industry needs another milestone. It's a triumph in sound, and we predict that you will really marvel at the recording and re-creation of music and sound in this presentation. You are to enjoy a treat for the eyes—and ears.

Trueman Rembusch, writing in "Theatre Facts" from Allied Theatre Owners of Indiana, says that "Hollywood at the Fair"—the motion picture industry exhibit at the Indiana State Fair—was successful beyond their fondest expectations, and fully compensated for the hard work and expense involved. They didn't clock the crowds, but the estimate runs all the way from 100,000 to 200,000 persons, who were lined up in the morning when the tent opened, and it was necessary to turn them away each day, when it closed.

One thing was noticed, he says, "Nobody entered the exhibit, made a slow 360-degree turn and walked out. Without being herded or coaxed, every viewer lined up in single file and took plenty of time to study every bit of material." Proving that the public is interested and eager—and it is greatly to the credit of Allied in Ohio and Indiana that this good example has been demonstrated to all others.

#### m.

Ernie Emerling's "Movie Memo" encloses a copy of the newest motion picture supplement to appear in a great newspaper, a practice that we hope will grow and grow and grow. The San Francisco Chronicle of September 14th includes a 12-page section devoted to current and coming film attractions, with strong editorial and advertising support for local theatres. MGM uses the back page to run a variation of its "Movie Calendar" from the magazines. A feature we like, written by well-known local people over their own signatures, is a series of boxes, "These Are My Favorites. . ."

And, in another corner, Larry Spalding submits a copy of the Weekly Sentinel from Flora, Illinois, with a front-page editorial in praise of "a good picture with a bad title"—they thought "I Dream of Jeannie" deserved a title that would sell the Stephen Foster story. Larry operates the Florine and Town theatres in this town of 5,500 population, with a newspaper that is on the side of the theatre.—Walter Brooks

# Worth Looking!

NANCY OLSON, on a personal appearance visit to the Warner theatre, Milwaukee, for the opening of "Big Jim McClain" is looking at lobby display in third dimension, below, and all over the page, you'll find interesting pictorial ideas for showmen to make use of elsewhere.







Very convincing Africans, these Bongo-Bongo savages arranged by Harry Gaines, at the State theatre, Denison, Texas—and something that could be done elsewhere as an easy street stunt for other pictures requiring ballyhoo of this complexion.

Original costumes from MGM's "Ivanhoe" borrowed by Howard Rutherford, manager of Loew's Indianapolis, for both horses and riders, in a street ballyhoo that properly represented the colorful atmosphere of the picture.

Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, put the picturesque character below on the street for "Watusi" and "Cajun"—beating his drum for a double bill of the African Congo line along the Mississippi.



Interviewing Big Chief Theodore Last Star, of the Blackfoot tribe, at the northwest premiere of "The Big Sky" at the Civic Center theatre, Great Falls, Montana, Impressive Indian dignitary also welcomed the Governor of the state and other guests. Clarence Golder is theatre owner.





# Winners In Promotion Contest

Jack Sidney, manager of Loew's Century theatre, in Baltimore, was named the winner of MGM's first prize of \$500 for his "Promotion of the Month" campaign on "When in Rome"—and it couldn't have happened to a better guy. Jack does an all-round job for Loew's in Baltimore, the year around, and he deserves reward. As one of the judges, we voted for him to win top prize.

David Berger, manager of Walter Reade's Park Avenue theatre, was honored with the second prize award of \$250 for his fine campaign on the same picture, which made news in the New York papers. The Park Avenue has been getting special results through the special handling of unusual pictures recently.

Five other awards of \$50 each went to runners-up, and since these are all equal in amount, there is no distinction between them, except our happiness in the fact that they went to managers in small situations, for the most part. Elaine George, of the Star theatre, Heppner, Ore., will be glad to know that she gets a \$50 check from MGM, and so will H. S. "Doc" Twedt, manager of the Chief theatre, Britt, Iowa. Sheldon Kliman, of the Riviera theatre, Hastings, Minn., rates with William England, manager of the Strand, Muncie, Indiana, and Sid Kleper, manager of Loew's College theatre, New Haven. There'll be one of Leo's field men, calling with the cash in hand, ready for spending.

"When in Rome" was the third picture in M-G-M's "Promotion Prize of the Month" list for which \$1,000 in cash was given away. The fourth and last picture was "Carbine Williams," for which exhibitors had until September 30 to submit campaigns or complete details of promotion stunts in connection with the attraction starring James Stewart

Bob Cox Does Another Indian Rope Trick

Colonel Bob Cox, manager of Schine's Kentucky theatre, Lexington, Ky., is not a magician, but he virtually did an Indian rope trick when he snared none other than Aly Khan as ballyhoo for "Affair in Trinidad." As you may know, Rita Hayworth and Aly Khan have been related by marriage, and as you may not know, Aly Khan visited Lexington in connection with his race horse business. So - what could be more logical than to tie up Mister Rita Hayworth with the coming attraction at the Kentucky theatre, since Mrs. Khan was dancing the Trinidad calypso at every performance? Rita was there, on a 24-sheet, in front of the theatre, to greet her spouse. Local newspapers, with front page space, local dance studios, and local patronage came to the support of a Kentucky Colonel, dealing out showmanship.

## SHOWMEN IN ACTION

Jim Carey, manager of Loew's theatre, Evansville, Ind., using the slogan "The heat's still on—Loew's Fall Movie Season is hot with hits," as a 15-foot lobby display,

George Bailey, owner-manager of the Lux theatre, Humboldt, Sask., Canada, joins the Round Table with samples of his sponsored, lucky-number, monthly program calendar.

Sam Gilman, manager of Loew's State theatre, Syracuse, steals a whole page in the Herald-Journal with a full-page publicity story on New Movie Season, a quarter-page ad for the theatre, and sponsored tieup for RCA records.

Joe Boyle, manager of Loew's Poli, Norwich, Conn., says the trailers on the screen and the record album is in use as advance exploitation for "Because You're Mine."

Adam G. Goelz, one of our best, is now manager of the deluxe State theatre, Cayuga Falls, Ohio, which he says is really a luxury picture palace that is the last word in everything. The theatre is temporarily serving Immaculate Heart of Mary Catholic Parish on Sunday mornings, while their church is building.

John Bassalino, assistant manager of Loew's Premiere theatre, had praise in "The Loew-Down" for his good display created for "Island of Desire" with live models and leis for lady patrons.

Dale Baldwin, manager of the Parkway theatre, West Jefferson, N. C., held an "Old Time Fiddlers Convention" on stage—and it's always a seasonal attraction.

Sheldon Kliman, manager of the Riveria theatre, Hastings, Minn., recent contender and prize winner in MGM's "Promotion of the Month" contest on "When in Rome," is a new member of the Round Table.

Jimmie Thames, adv.-pub. director for Rowley United Theatres in Little Rock, caught a free-ride with the national tieup for Eagle Clothes on "The World in His Arms," through local dealers.

George M. Landers, division manager for E. M. Loew theatres, dressed two pretty girls in pirate costume as street ballyhoo for "The Golden Hawk," in downtown Hartford's business section.

Bill Daugherty, manager of the Torrington, Conn., Drive-In, paying off donors of blood for Korea with bundles of free passes, good for the whole family.

Golden Guernsey, trade association of Guernsey milk producers and dealers, nation-wide, are cooperating in tieups for the exploitation of Universal's "Island Rescue" with a special pressbook featuring the heroine, "Venus"—a Guernsey cow.

Ivan Ackery now has two entries in the third quarter for the Quigley Awards, on "King Kong" and "Dreamboat"—and he sends a cooperative newspaper page on the latter picture, to show a local contest with \$2,500 in sponsored prizes.

Harry A. Rose, manager of Loew's Poli Majestic theatre, Bridgeport, sends a photo of the "class" window display which he had for a "class" picture—"The Merry Widow."



Loew's New York managers meet with theatre department heads in an all-day session to launch Loew's "Big Five" campaign for October, with Ernie Emerling and Eddie Dowden, of the ad-publicity department, in charge of the proceedings.

# Roy Rogers Entertains Warner's In Riders Club Manager New Jersey Convention

In Washington, at the TOA convention, our table companion at luncheon was Charles M. Duncan, owner-manager of the Alhambra theatre, Decatur, Ill., who is forthwith a new member of the Round Table, and for good and sufficient reason. Charley told us he was enroute to New York, to be the guest of Roy Rogers at the opening of the Rodeo, at Madison Square Garden-"because he has the biggest Roy Rogers Club in the United Stateswith a membership of ten thousand eager, enthusiastic youngsters who think Roy is the best cowboy in the world."

That's a phenomenal record to establish in a city of 67,000, and in a subsequent-run theatre that seats 900. And it grows more phenomenal when you realize that this has been built up, and held to peak performance, in spite of the fact that no new Roy Rogers films have been released in 1952. One of the reasons why Charley was glad to get the invitation to come to New York was to bear down on the question: "What am I going to do for new films to continue and carry on this lively promotion?"

#### "Loyalty" Is A Two-Way Street

The kids are loyal to their western star; but absence makes the heart grow fonderfor some other fellow! They open each meeting of the Roy Rogers Riders Club with the "Cowboy's Prayer"-they grieved and sent their heartfelt sympathy when Roy Rogers and Dale Evans lost their own little girl a short while ago. There is loyalty, and affection, here, but it's somewhat onesided. We want to see some sort of a solution, in this shining example, and for others, across the nation, who are in similar circumstances. Just the other day, we shared some correspondence between Leo Jones, owner of the new Star theatre in Upper Sandusky, Ohio, and long-time personal friend and business associate with Roy Rogers, who lamented his lack of new Roy Rogers films, and what to do about it?

We've got one suggestion, and it's something we'll go right on pushing and prodding until we get some results. We'd like to see Charley Duncan and Leo Jones, or some suitable test-run, offer several of Roy Rogers 30-mintue, 35-millimeter television films in their theatres, for their Riders Clubs, with appropriate recognition of and by the sponsoring General Foods Corporation. It would be a demonstration of faithand works-for we believe it would slightly revolutionize the Saturday morning children's shows and the ideas of numerous and sundry parties who are involved.

Currently, General Foods has been placing full-page, full-color ads in upwards of 85 Sunday newspapers, offering the youngsters a giveaway for 10c and a box top, The kids wait endlessly, and impatiently, for their presents to come by mail. Theatre



Charles M. Duncan, of the Alhambra theatre, Decatur, Ill., and his attractive wife. Dorothy, were visitors at the Round Table. The Duncans have four children at home, and

managers are offered access to this list of names "at the end of December, 1952"-but, as Charley Duncan says, "we have all those names, 10,000 of them, already in our files' -and who could ask for more, except the sponsor? He could learn something to his advantage if he should discover the motion picture industry.

We asked Charley Duncan how he managed to keep the Roy Rogers Riders Club operating under such a handicap. He says the club is his best public relations. Each week, 200 birthday cards go out to homes, carrying real impact with parents. The Decatur Kiwanis Club managed a large part of its program with \$857 raised by the Riders Club for National Kids Week. Each year, the March of Dimes is sparked by the Club drive, on stage.

All of these things bring the theatre into the home, and make the public civic minded and theatre-minded in their belief in and support of the movies. We say, most of the sponsorship of Roy Rogers et al., by large commercial advertisers has been aimed to destroy the basic understanding and loyalty to cowboy stars by the very audiences that have made them great.

"Operation Box Office" is the title of the full-scale, up-to-date spectacle of showmanship which was staged for Warner's Newark zone managers to launch a 13-week contest for \$3,000 in prize money, from September 18th to November 29th. Under the direction of Frank J. Damis, zone manager, a program founded on showmanship, conceived by showmen and practiced by showmen, was set to dedicate the new Fall season. "For the past year," Mr. Damis said, "with a hostile press leading the way, our enemies have had a field day forecasting the doom of motion picture industry. Today, the situation

is completely reversed."

At Mayfair Farms, West Orange, "Showmanship Alley" was provided as exhibit space for new advertising materials, and thirty-eight managers in the zone were addressed by their district managers and various circuit officials, including William J. Clark, area director of advertising and publicity, and others. Harry M. Kalmine, president of Warner Theatres, was present from the home office, and announced the "Harry Kalmine Award" for the "Manager of the Year" which will be contended for by managers in the several zones. Jerry Pickman, vice-president and advertising publicity and exploitation head for Paramount Pictures, was also a speaker. His company is one of seven major distributors who will offer \$100 for the best campaign submitted by Newark zone managers on designated new films in the coming season. MGM, Columbia, 20th-Century-Fox, United Artists, as well as Warner's, will participate.

All told, there will be forty-eight prizes offered, a total of 12 in each quarter through the year, under "Operation Box Office," as it was outlined to the New Jersey managers. All submissions must be in campaign form, and will be judged monthly, with three prizes in each period. September judging takes place October 6th; the following month's entries will be judged November 10th, the next group on December 8th, and so on. Mr. Damis announced that theatres will not be divided into groups, and that individual managers will win cash for their prize efforts, "not passes nor script,"



Thirty-eight Warner's Newark zone managers assemble for "Operation Box Office" to ove that "business will be good for those who make it good."

## Bill Burke's Happy Fotos

Bill Burke, manager of the Capitol, Brantford, Ont., has a bundle of good things in his over-all entry for the Quigley Awards in the third quarter, and we could make a layout of pictures to prove it. He had a contest for "Happy Fotos" in conjunction with "Scaramouche" — although it would work any time — and a local disc jockey promoted it. Pictures of contenders, in "happy" poses were posted on a lobby board, with every entry getting a free ticket and the "happiest" winning a cash prize.

For "The Girl in White" Bill had 40 student nurses taking turns at the theatre, boosting this picture of nursing and making a fine lobby ballyhoo, in attractive groups, for newspaper photographs. On "Son of Paleface" he had an amusing lobby display of a high-wheeled antique truck, with a clothing-dummy Bob Hope on board, and a tribe of very genuine Indians on stage, plus some good-looking juveniles in their Indian regalias, offside. CKPC radio station made tape recordings as part of their excellent cooperation.

Small City Ribs Nearby Big City About Parking

D. W. Buhrmester, manager of the Normal theatre, in Normal, Illinois, sends a fullpage ad from his local paper in which he gives "Francis" credit for good mule sense. He suggests that patrons from nearby Bloomington, Ill. (population 34,600) come to Normal, (population 7,800) to see "Francis Goes to West Point" because there are no parking meters in Normal, "no 'hitching posts' to tie up your money" and always plenty of parking space. Cooperating merchants underwrote the page with the same good logic for cash customers. It's just normal in Normal, to outbid and outdo the competition. Idea went over with a bang.

#### Earle Holden Has Them Praising Other Films

Earle M. Holden, city manager of Lucas and Avon theatres in Savannah, tried a neat trick when he mixed some pressbook mats to illustrate a newspaper ad, which showed Martin & Lewis as "Jumping Jacks" dropping in on the movie page to compliment Bob Hope, Jane Russell, Roy Rogers and Trigger on the excellence of "Son of Paleface." It worked out fine, with two slugs and some original copy, addressed to "Movie Fans. . . ." and signed "Dean and Jerry."



# "The Merry Widow" On Radio and TV



Ted Brown, WMGM



Don Russell, WABD-TV



Jack Lacy, WINS



Robert Q. Lewis, WCBS



Gallagher and O'Brien, WMCA



Charlie Stark, WINS

Sol Handwerger, advertising and publicity manager for MGM Records in the New York home office, arranged these dates with local disc jockeys, to meet attractive models bearing MGM record albums on "The Merry Widow." The reason for the spread of pictures is to prove that you can get a similar result in a lot of piaces. It isn't difficult to provide a typical "Merry Widow" costume for a pretty girl model, and thus put the innocent disc jockey on the spot, so he will literally leap at the chance to play music from the picture as an advance plug for your theatre.

# "What the Picture did for me"

#### Metro-Goldwyn-Mayer

CALLAWAY WENT THATAWAY: Howard Keel, Dornthy McGure-Howard Keel deer well as a cow-oke and provides lots of laughs. The picture was O. K. with our patrons and we did a little over aver-age business in this small town. Played Wednesday, Thursday, September 17, 12.—Francis Gill, Paonia Theatre, Paonia, Colo.

LONE STAR: Clark Gable, Ava Gardner—This would have been a much better picture in Technicolor. Clark and Ava make a nice team and should have been given a more prominent place in the advertising. Plenty of excitement, but a few laughs would have added to the enjoyment of the patrons. Small town and rural patronage. Played Sunday, Monday, September 23, 29—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

#### Monogram

ARMY BOUND: Stanley Clements, Karen Sharpe—We doubled this with "Captive City" and it gave our partons something they've been waiting. This is an excellent film—it will be good anywhere you want to play it. Played Saturday, September 27.—Jerry B. Walden, Crest Theatre, Seagovile, Texas.

RODEO: Jane Nigh, John Archer—A nice little pic-ture in color, but the story is a little weak and slow. However, the action makes up for that. Held up with with some shorts. Did average business in this small town. Played Friday, Saturday, September 12, 13.— Francis Gill, Paonia Theatre, Paonia, Colo.

#### Paramount

CROSSWINDS: John Payne, Rhonda Fleming—A gosd action picture. Business was a little off due to good harvesting weather, but those who saw it seemed satisfied. Played Wednesday, Thursday, September 4, SS—G. Bailey, Lux Theatre, Humboldt, Sask., Canada.

FLAMING FEATHER: Sterling Hayden, Arleen Whelan—A blazing western with plenty of fast shooting. In Technicolor with authentic background. Did average business in this small town. Played Friday, Saturday, September 19, 2k—Francis Gill, Paonia Theatre, Paonia, Colo.

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor, Shelly Winters—Played this one a little late, but did fair business.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

SILVER CITY: Edmund O'Brien, Yvonne De Carlo

An exceptionally good mining picture. Over average
crowd Saturday night. Played Saturday, September 6.
James Husty, Sloads Theatre, Sheals, Ind.

#### RKO-Radio

GUN PLAY: I'm Holt, Joan Dixon—A fair western which we played to fair business.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

HALF BREED: Robert Young, James Carter These a fine outfloor Indian partner in color. I suggest plenty of advertising on this one, Comments and business here good. Played Friday, Saturday, September 12, 13.—L. Brazd, Jr., New Theatre, Bearden, Ark.

KING KONG: Fay Wray, Bruce Cabot-Would recommend this picture for all situations—J. C. Balkcom, Gray Theatre, Gray, Ga.

STORY OF ROBIN HOOD, THE: Richard Todd can Rice English pictures such as this do not go ver very well in our rown and I was rather scared

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

#### Joining the Ranks

New contributors to the What the Picture Did for Me columns of Motion Picture Herald continue to add their voices to those of their fellow exhibitors with comment on the success or lack of it of current product. They represent all shades of exhibitor operation and as such offer important and significant information to the industry on product performance. The new and most recent contributors include:

G. BAILEY, Lux Theatre, Humboldt, Sask.

MEL EDELSTEIN, Lybba Theatre, Hibbing, JAMES E. HARVEY, Sophia Theatre, Sophia, /. Va. C. W. MINER, Strand Theatre, Ridge-

A. RAGUSA, Lockport Theatre, Gasport, Y. D. J. SENG, Karlstad Theatre, Karlstad,

FRANK SOLTICE, Pines Drive-In Theatre. Penticton, B. C., Canada.

JERRY B. WALDEN, Crest Theatre, Seagoville, Texas.

of it. We didn't do any excessive advertising. To our surprise we had real good crowds. Most of the people were enthused over the name "Robin Hood" in the title and they came to see what it was like. Walt Disney should be highly rewarded for this picture. Played Wednesday, Thursday, September 17, 18.—Jerry B. Walden, Crest Theatre, Seagowile, Texas.

TEMBO: Howard Hill and Wild Animals—Why cannot more of this type picture he made? With snot-house the same so very educational, geography, classes should attend. But business off due to it being to make the same should attend to the same should attend fell themselves. Played Wednesday, Thursday, An-gust 13, 14—E. J. Bunnell, Neighborhood Theatre, Loweland, Ohio.

#### Republic

THIS IS KOREA: Documentary—We put up a front on this one and it helped.—Johnny Harwell, Palace Theatre, Gastonia, N. C.

#### Twentieth Century-Fox

DAY THE EARTH STOOD STILL, THE: Michael Rennie, Patricia Neal A remarkable picture with a good cast that handled their parts well. The picture is well made and is brought to the screen with conceivable truth. Was well liked here. Although we did less than average in this small town, it is still a good picture. Played Sunday, Monday, Tuesday, September 14, 15, 16.—Francis Gill, Faonia Theatre, Paonia, Colo.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru-A very good baseball picture which brought in an un-usual crowd for Sunday night. Average crowd Mon-day night. Enjoyed by all who saw it. Played Sun-day, Monday, September 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne DruAnother baseball story that will please anyone who
has any interest in the game. Dailey as Dizzy Dean
does a swell job as pitcher, along with his homey
philosophy that will entertain you whether you like
baseball or not. As to making love to Joanne Dru,
he is bound to amuse you with this unusual type of
love making. Played Thursday, Firday, September 25,
22—F. B. Williams, Greetia, Vas.

#### United Artists

AFRICAN QUEEN: Katharine Hepburn, Hum-phrey Bogart—This one is extra good. Booked it for two days and held it threel—Johnny Harwell, Palace Plicatre, Gastonia, N. C.

CAPTIVE CITY, THE: John Forsythe, Joan Camden—This film is strictly for the fans who like good suspense stories. Our business was good, but they could have left Senator Kelauver's name and endorsement of the trailer. This didn't help the picture!? Played Friday, Saturday, September 26, 25.—Jerry It Walten, Creat Theattre, Sengoville, Pexas.

#### Universal

BATTLE AT APACHE PASS; John Lund, Ieft Chandler-Don't think this one would have stood up alone, although not a bad picture. Too many westerns made now, resulting in just fair business on the best of them. Played this with the Marciano-Walcott fight picture the week of that event and it helped business. Customers were pleased. Played Friday, Saturday, September 35, 27.—G. Bailey, Lux Theatre, Humboldt. Sask, Canada.

DUEL AT SILVER CREEK, THE: Audie Murphy Path Domerque—A fast western in color that why please, since we have had such a few good westerns such a long time. Most of the westerns have goue back to the days of 1915 when all you saw were Indians. Our people enjoy the type of westerns that have bad men in them, not the mass attacks of Indians. Played Thursday, Friday, September 18, 19—P. B. Williams, Gretna Theatre, Gretna, Va.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mizzi Greeu—Another Abbott & Costello comedy that will please all of their fans, as it has plenty of gags in it to give you plenty of laughs. Don't fail to play it if your customers like this type of entertainment Played Monday, Tuesday, September 22, 23—F. B. Williams, Gretna Theatre, Gretna, Va.

MA AND PA KETTLE AT THE FAIR: Marjorie Main, Percy Kilbride-This hit the jackpot. It played all around us, but we still had the best gross to date c-can't understand where they all came from. Small town and rural patronage.—D. J. Seng, Karlstad Theatre, Karlstad, Minn.

NO ROOM FOR THE GROOM: Tony Curtis, Piper

Laurie-This is a very good motion picture and should do good business everywhere. As one editor said in his column last week, "Tony Curtis and Piper Laurie were not a good match for that couple." Janet Leigh would have been hetter. Business excellent. Played Wednesday, Thursday, September 19, 23.—Jersy B. Walden, Creat Theatre, Seagoville, Texas.

#### Warner Bros.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—A nice picture for the whole family. We expected it would please the children, but the adults also liked it. The coloring was especially good and so was business both nights. Small town and raral patronage. Played Friday, Saturday, September 5, 6. —D. J. Seng Karlstad Theatre, Karlstad, Mun.

LION AND THE HORSE, THE: Steve Cochran, slack Knight-Just what we needed here-very good.

Johnny Harwell, Palace Theatre, Gastonia, N. C.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake A good human interest story, well made and well acted. The kid stars are more than good. There are plenty of laughs and the picture does not drag. Was well liked here and we did over average business in this small town. Played Sunday, Monday, Tuesday, September 21, 22, 25.—Francis Gill, Paonia Theatre,

SAN FRANCISCO STORY: Yvonne DeCarlo, Joel McCrea-Good "ole" Joel has never let us down, and this was no exception. They like him here. This picture has a good plot, plenty of action, with enough comedy relief for an occasional laugh and a "right" ending. I highly recommend this one for any small town or rural situation. Played Wednesday, Thursday, September 24, 25.—I. Roche, Vernon Theatre, Vernon, Fla.

SHE'S WORKING HER WAY THROUGH COL-LEGE: Virginia Mayo, Romald Regan—A good musti-cal that will please you, as it has plenty of what it takes to entertain—comedy, color, songs, dances, plus Virginia Mayo's figure, which is the envy of women and a thrill to the men.—P. B. Williams, Gretna Theatre, Gretna, Va.

STREETCAR NAMED DESIRE, A: Vivien Leigh, Marlon Brando—Poison for small towns. It has no plot behind it. Make more of the home type of picture. I don't understand where they got the title. Warner Bros. sure failed on this one. Played Thursday, Friday, September 16, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

#### Circuit Uses Radio Program To Promote Attendance

The American Theatres Corp. of Boston is utilizing a daily radio program sponsored by the circuit, to promote current attractions at all of their theatres, Samuel Pinanski, president, announced. "Movie Tonight," the program is in the form of a film bulletin, broadcast over Station WHDH in Boston, and is on the air five times a week for an indefinite period. American Theatres is the first circuit in Boston to bring theatre attractions directly into the home, Mr. Pinanski declared.

#### Texas Exhibitors Pledge "Ivanhoe" Cooperation

Merchandising of MGM's "Ivanhoe" in Texas will have not only the aid of the company but that of National Screen Service and the state's Council of Motion Picture Organizations. The latter's executive board feels recognition should be given MGM for producing such pictures, and circuit heads and advertising directors have promised their support. The details of co-operation were outlined at a luncheon recently in Dallas arranged by Raymond Willie, Jr., MGM southwestern territory exploitation director. Among those at the luncheon were Robert I. O'Donnell, vice-president and general manager of the Interstate Circuit; Col. H. A. Cole, chairman of the board of Allied of Texas: Edward Rowley, of Rowley Theatres; H. J. Griffith, Theatre Enterprises; Julius Gordon, Claude Ezell, John Allen, Don Douglas, and many others

#### Short Product in First Run Houses

NEW YORK - Week of Oct. 6 ROXY: Good Housekeeping ......

ASTOR: Ice Frolics Warner Bros.	Feature: Somebody Loves Me Paramount
Ginger Nutt's Bee BotherWarner Bros. Feature: The Miracle of Our Lady of FatimaWarner Bros.	MUSIC HALL: Trick or Treats Disney-RKO Flying Pinwheels
CAPITOL: Pardon Us PenguinsParamount Cruise Cat (Tom & Jerry)MGM Feature: Just for YouParamount	CHICAGO — Week of Oct. 6
CRITERION: Two Chips and a MissRKO Feature: One Minute to Zero	EITEL'S PALACE: I Remember the
GLOBE: Happy Holland (Mighty Mouse). Fox Just for Sport (Sportreel)Warner Feature: Lure of the WildernessFox	Feature: Just for You
MAYFAIR: Scalp Treatment Universal Feature: The World in His Arms Universal	Bird in a Guilty Cage Warner Bros. Feature: High Treason Pacemaker
PARAMOUNT: Porpoise RoundupRKO Everything's DuckyParamount Ghost of the TownParamount	ZIEGFELD: Pete Hot-Head
Feature: Son of Paleface	CARNEGIE: Two MouseketeersMGM Littlest Expert on FootballParamount Feature: Actors and Sin United Artists

CHICAGO — Week of Oct. 6
EITEL'S PALACE: I Remember the Glory
SURF: Snow Frolics Warner Bros. Bird in a Guilty Cage Warner Bros. Feature: High Treason Pacemaker
ZIEGFELD: Pete Hot-Head
CARNEGIE: Two MouseketeersMGM Littlest Expert on Football Paramount Feature: Actors and Sin United Artists

#### Boosts Word-of-Mouth Film Advertising

Operating under the belief that word-ofmouth advertising by well known citizens or public officials can be a powerful factor in selling a picture, Maxwell Shane and Ivan Tors, co-producers of "The Glass Wall," have embarked on a series of special preview showings to ballyhoo their new production. The picture has already had an invitational showing for members of the Los Angeles district of the U.S. Immigration Service, with other previews scheduled prior to the picture's national release through United Artists.

#### E. J. Clumb Shows A Half-and-Half

E. J. Clumb, manager of the Towne theatre, Milwaukee, where they do their newspaper advertising on a broad scale, submits a tear sheet on "The Merry Widow" which is slightly different, but no less effective than his usual style. Half the ad is for the theatre, and the other half for "Merry Widow" corsets, with the corset shop paying the bill. Somehow, the corsets seem appropriate costuming.

#### Plan a "Curtain at 8:30" Series in Suburban House

The Glenside theatre, Glenside, Pa., in suburban Philadelphia, will stage an unusual experiment in bookings this coming season in adopting a "Curtain at 8:30" series of four special films to be presented on a subscription basis. The plan is similar to that originated in Canada.

The series will be sponsored by the Adult Theatre Program Committee of the Suburban University Club. Four pictures will be shown, one on each of the following dates: Tuesday evenings, Oct. 14, Nov. 11, Jan. 6 and Feb. 3. There will be only one showing of the film with selected subjects rounding

out the program. Mrs. William J. Rau is in

The first two films will be selected by the Adult Theatre Program Committee of the club and the last two will be selected by the audience from lists distributed by them in ballot form at one of the first two presenta-

#### Panama Canal Zone "Greatest Show" Plays

W. B. Mallory, chief, motion picture branch of the Panama Canal Company, Canal Zone, sends photos of his good displays and attractive house staff, costumed for the exploitation of "The Greatest Show on Earth." The Canal Company operates a circuit of 13 houses, and the engagement submitted came from the Balboa theatre. A special display of Kodachrome prints, and a 24-sheet poster on the lobby floor, were additional examples of material used.

#### SHOWMEN IN ACTION

John F. Kelley, manager of Walter Reade's Woodbridge Drive-In, Woodbridge, N. J., worked his way up as traffic-man, cashier, assistant manager, and shows good examples of showmanship.

Sid Kleper, manager of Loew's College theatre, New Haven, pulled all plugs in promoting "Les Miserables"-from table napkins to bookmarks to special write-ups in newspaper columns.

Diane Gordon, who sends her campaign on "Lovely to Look At" from the Palace theatre, Bergenfield, has been appointed manager of the Plaza theatre in Englewood, N. J. She obtains good cooperation for MGM Records in local music shop advertising.

Francis C. Kennedy, manager of Dipson's Bailey theatre, Buffalo, still going strong in the exploitation of his current attractions, notably "Greatest Show on Earth."

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 110 attractions, 4,152 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (°) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

#### THE FILM BUYER'S RATING

*Aeron Slick From Punkin Crick (Pere.)	-	5 7	41	20	27
About Face (WB) *Affair In Trinidad (Col.)	8	4	1	17	4
Affair In Trinidad (Col.)		3	8	11	13
Anything Can Happen (Pare.)	-	-	1	18	12
Atomic City (Para.)	-	_	,	10	14.
*Battle At Apache Pass (Univ.)	_	16	31	14	5
Belles On Their Toes (20th-Fox)	7	32	55	- 8	6
Big Jim McLain (WB)	3	7	6	4	-
Big Sky, The (RKO)	_	9	3	- 1	-
*Bonzo Goes to College (Univ.)	-		2	2	-
Brave Warrior (Col.)	-	-	3	9	1
Brigand, The (Col.)	-	-	2	3	1
Bronco Buster (Univ.)	-	7	14	12	7
California Conquest (Col.)	1	2	9	4	_
Captein Pirete (Col.)	_	_	_	- 1	3
*Captive City (UA)	-	-	3		4
*Captive City (UA) Carbine Williams (MGM)	9	30	5	16	-
Carrie (Para.)	_	_	6	8.8	3
Carson City (WB) Clash By Night (RKO)	-	22	30	13	2
Clash By Night (RKO)	-	10	22	10	2
Crimson Pirate (WB)	-	4	- 1	-	-
Cripple Creek (Col.)	-	-	3	4	-
Deadline U.S.A. (20th-Fox)	_	1	23	22	9
Denver and Rio Grande (Para.)	-	_	24	18	10
Diplomatic Courier (20th-Fox)	-	3	11	20	9
Don't Bother to Knock (20th-Fox)	ŧ	3	11	6	-
Dreamboet (20th-Fox)	-	8	7	10	- 1
Duel at Silver Creek (Univ.)	1	5	7	1	-
Fearless Fagan (MGM)	-	100	1	2	2
Feudin Fools (Mono.)	1	2	9	-	-
†Fighter, The (UA)	-	_	1	- 1	2
Francis Goes to West Point (Univ.)	10	30	16	3	3
Girl in White, The (MGM)	2	18	22	10	2
Glory Alley (MGM)	901	1	8	5	-
Greatest Show on Earth, The (Para.)	37	6	1	_	- 1
Half Breed (RKO)		3	22	2	2
Has Anybody Seen My Gal? [Heir ]	2	21	32	5	-
Here Come the Marines (Mono.)	2	1	2	_	-
High Noon (UA)	7	18	9	-	-
I Dream of Jeanie (Rep.)	_	2	16	12	13
Island of Desire (UA)	_	7	13	2	2
Ivory Hunter (Univ.)	-	6	8	4	8
*Jack and the Beanstalk (WB)	10	27	26	11	16
lumping lacks (Pass)	21	15	3	2	1
Just Across the Street (Univ.)		2	13	7	3
Just For You (Pare.)	ŧ	2	3	1	-
Kangaroo (20th-Fox)	1	1	27	24	12
King Kong (RKO)	i	9	10	4	2

DICE OFCIVE	<b>1</b>	. •	•	A.B.	
				4	
Lady In the Iron Mask (20th-Fox)		1	1	1	i
Les Miserables (20th-Fox) *Lion and the Horse, The (WB)	1	4	16	11	14
Lost In Alaska (Univ.)	2	2	10	5	-
Lost In Alaske (Univ.) Lovely to Look At (MGM) Lure of the Wilderness (20th-Fox)	13	40	18	12	-
Lure of the Wilderness (20th-Fox)	30	20	5	3 5	3
Lydia Bailey (20th-Fox)	'	12	40	5	3
Ma and Pa Kettle at the Fair (Univ.) Macao (RKO) Man in the White Suit (Univ.)	44	49	12	4	4
Macao (RKO)	rise .	6	19	26	5
Man in the White Suit (Univ.)	5	1	9	27	4
	-	15	26	21	7
Merry Widow The (MGM)	3	6	10	7	í
Montana Territory (Col.)	-	2	6	2	
Marrying Kind, The (Col.) Merry Widow, The (MGM) Montana Territory (Col.) My Son John (Para.)	-	2	11	15	22
Narrow Margin (RKO)	_	-	_	5	4
No Room for the Groom (Univ.)	-	4	5	17	-
O. Henry's Full House (20th-Fox)	_	1	5	2	1
One Minute to Zero (RKO)	1000	7	1	-	-
One Minute to Zero (RKO)	-	-	19	16	7
Outcast of the Islands (UA)	-	2	4	3	- 1
Outlew Women (Lippert)	3	3	-	-	-
Pet and Mike (MGM)	2	26	36	25	3
Paula (Col.) Pride of St. Louis (20th-Fox)	11	31	9 58	10	5 2
Quo Vedis (MGM)	38	28	1	4	_
		7	40		1
Red Ball Express (Univ.)	2	25	23	5	4
Red Mountain (Para.). Rose of Cimmaron (20th-Fox)	i	7	13	8	2
Sally and Saint Anne (Univ.) San Francisco Story (WB)	-	-	13	6	4
San Francisco Story (WB)	1	1	24	17	10
Scaramouche (MGM)	6	29	41	20	7
She's Working Her Way Through College (WR)	8	37	15	17	1
Singin' In the Rain (MGM)	20	31	37	6	i
Skirts Ahoy (MGM)	8	62	32	2	
Sniper, The (Col.)	-	40	6	4	1111
Son of Paleface (Para.)	5	9	8		-
Story of Robin Hood (RKO)	3	6	20	3	ī
San Francisco Story (WB) Scaramouche (MGM) Scarlet Angel (Univ.) She's Working Her Way Through College (WB) Singin' In the Rain (MGM) Skirts Ahoy (MGM) Sniper, The (Col.) Son of Paleface (Para.) Sound Off (Col.) Story of Robin Hood (RKO) Stroy of Will Rogers, The (WB) Streetcar Named Desire, A (WB)	21	26	10	3	i
Streetcar Named Desire, A (WB)	17	16	22	13	11
Sudden Fear (RKO)	-	2	1	3	-
Talk About A Stranger (MGM)	_	_	3		3
Tarzan's Savage Fury (RKO)	-	1	3	_	_
Tarzan's Savage Fury (RKO). Thief of Damascus (Col.) Three For Bedroom C (WB)	-	-	7	3	6
Three For Bedroom C (WB)	-	-	1	15	4
Untamed Frontier (Univ.)	-	6	4	3	-
Wagons West (Mono.) Wait Till the Sun Shines Nellie (20th-Fox) Walk East On Beacon (Col.) Washington Story (MGM) We're Not Married (20th-Fox) What Price Glory (20th-Fox) When In Rome (MGM) Where's Charley? (WB) Wild Heart, The (RKO) Winning Team, The (WB)	_	-	8	4	-
Wait Till the Sun Shines Nellie (20th-Fox)	2	7	18	19	12
Walk East On Beacon (Col.)	2	7	2	2	9
We're Not Married (20th Fox)	4	22	3	9	9
What Price Glory (20th-Fox)	-	11	12	4	-
When In Rome (MGM)	-	-	3	9	10
Where's Charley? (WB)	-	-	8	13	12
Winning Toom The (NKO)	1	3	12	4	4
With A Song In My Heart (20th-Fox)	17	68	41	41	
Woman of the North Country [Mon.]	_	-	3	2	-
Winning Team, The (WB) Winning Team, The (WB) With A Song In My Heart (20th-Fox) Women of the North Country (Mon.) World In His Arms, The (Univ.)	3	14	15	9	-
Young Man With Ideas [MGM]	-	2	14	10	9

# The Product Digest

#### Limelight

#### U.A.-Chaplin-Death of a Clown

There undoubtedly will be discussion on whether or not this picture should be considered a Chaplin autobiography but the answer doesn't really matter. What does matter is that "Lime-light" is an overwhelming personal document in which the genius that is Chaplin attains its full-

est and most satisfying expression. The film's faults are minor ones ture hits the audience with tremendous impact and carries it along, almost without a break, in a maelstrom of emotion. "Limelight" is Chapa maelstrom of emotion. "Limelight" is Chap-lin the great performer, the complete master of his art, who fills the screen with his charm, his wit and his incomparable talent to mix the seri-ous with comic relief. Some may say "Limelight" drags, particularly in the first part when Chaplin states his philosophy of life in moving and highly dramatic terms as he tries to con-vince Claire Bloom that life is worth living. Others will delight in this dialogue which here, as everywhere in the film, attains unusual stature and occasional beauty.

The story line is simple, but on it Chaplin the writer and Chaplin the director has built a firm writer and Chapin the director has built a firm dramatic structure which takes the audience from stark drama to howling comedy, from the music hall to the ballet, from banter to philos-ophy. That he succeeds in the herculean task of putting the viewer through his emotional paces was amply demonstrated at the press preview, where the changing moods of the audience could be charted almost graphically.

Chaplin, the performer, playing the part of Calvero, a fading British music hall artist, gives a superb exhibition of his talents, whether in dramatic scenes in a music hall sketch or as a dancer. It is Chaplin, the great pantomimist who can convey more with a shrug and a shy smile than others in a whole reel of dialogue Karl Strauss' camera moves surely and with great effect, reaching its climax in the ballet scenes and drawing every last nuance of meaning out of the black-and-white screen.

Chaplin not only produced, but he also wrote

his own music for the picture, and while it proves his great versatility and invention, it does not materially add to the overall impres-sion. The comedian wrote his own music-hall numbers, which he puts across with astonishing skill. With such infinite care taken to polish every last detail, it is not surprising that the supporting cast lives up to expectation. Claire Bloom, imported from England, gives a very moving and believable performance in a most difficult part which has her, a highly neurotic girl, fall in love with the much older Chaplin who nurses her and paves her way to ballet stardom. Melissa Hayden stood in for Miss Bloom for the dancing scenes which are exquis-ite. Sydney Chaplin, Nigel Bruce, Norman Buster Keaton and the hilarious Marjorie Bennett all give their best and contribute fine performances, all carrying the impress of the Chaplin genius

It is apparent that in some situations "Lime-

light" will be difficult to sell and will require special handling. In the first part especially, special handling. In the first part especially, it has more than its normal share of dialogue and the effect is one of theatre rather than the screen. Yet, Chaplin never allows it to deterio-rate or to become dull, for when the story reaches that danger point, he pulls it up with the sure touch of the showmen who knows the limits of his audience.

The story of "Limelight" is one people will understand. Its ending, while tragic, is also triumphant and, for its actual climax, hilariously funny as Chaplin and Keaton go through one of the funniest routines in the picture,

Seen at a mass press preview at the Bijou theatre in New York where the audience alternately laughed and cried and applauded indi-vidual scenes. Reviewer's Rating: Excellent.—

Release		1	aj	te		1	0	€"	to	1	IC.	r		2				19	5	2		ŀ	5	12	111	ai	11)	8	1	in	ne.		143
minutes.	1	(	A		N	0		16	M.	N	O.		G	€,	n	ę,	τ.	al			14	1	e	1)	C			a		iti	ca	ti	on.
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Bennett,	C		a		c	8	(						١.		E			١	A		c	9		- 5			r		0	13			

#### The Stooge Paramount-Wallis-Martin & Lewis!!

Once again the Martin and Lewis combination hits the screen; once again the pair prove their rating in the MOTION PICTURE HERALD-Fame Money-Making Stars poll, and once again the exhibitors of the nation have something for the marquee to bring those dollars rolling home.

This time a story credited in origination to Fred F. Finklehoffe and Sid Silvers provides this winning comedy team a yarn possessed of inherent dramatic values, and thus an opportunity for Lewis to prove himself more than just another comedian. He offers a performance varying from the straight slapstick to the touch

of pathos which makes for great comedy.

Norman Taurog directed with his expected high degree of skill, under the production hand of the knowing Hal B. Wallis. Screenplay credits go to Finklehoffe and Martin Rackin and additional dialogue came from Elwood Ullman. Each of them may take a bow for a well-naved smooth bitting compets valver mode. well-paced, smooth hitting comedy, tailor-made for the talents of the stars. An added value is

for the talents of the stars. An added value is a catchy, singable, hum-m-m-de tune, "A Girl Named Mary and a Boy Named Bill," from the hands of Jerry Livingstom and Mack David.

When Martin, song-and-dance man, marries singer Polly Bergen, he hits the vaudeville circuit as a single, and is urged by his agent and friend, Eddie Maychoff, to use a stooge to bol-ster his weak act. A meant grided was a stooge to bolster his weak act. A vacant-minded song-plug-ger's assistant, Jerry Lewis, is hired. The stooge snaps a spark into the act which fires it clear to Broadway, but never once does Martin call the act anything but a single, or give the slightest credit to the stooge without whom he would be purest ham.

But slow-thinking Jerry never questions, is completely loyal to his friend and hero, Martin,

who withstands pressure from his wife, and his agent, while Jerry tosses over Marion Marshall, his first touch of romance, when she insists Jerry demand his rights. Finally, a hit in a hit review, Martin fires Jerry in annoyance at the pressure, tries it as a single, and flops with a dull thud. Coming to his senses, he apologizes to the audience, acknowledges Jerry's full right to billing, and as the familiar stooge call comes from the box, there is a grand reunion.

That's the outline, but through it all, with occasional touches of pathos which serve to onliance the effect of the succeeding comedy turns, Lewis, with Martin as a willing and able foil, hits the comedy bull's-eye time after time with the unerring skill of a comedian to whom timing and right touch is instinctive.

Let the exhibitor make no mistake. Once again, here are Martin and Lewis at their motion picture best, and, sold in advance with assurance of audience enjoyment, they should mean money in the bank, and in all probability, important money.

Reviewed at sneak preview at the Roxy thea-Newtoned as smear preview as the rooty inea-tre. New York, where a full house evening audience reacted to the title frame like a hun-give kitten to a saucer of milk, and thereafter devoured the picture to the last happy drop. Reviewer's Rating: Excellent.—Charles S.

Release	date,	not set.	Running	time, 100 minutes.
PCA No.	15236.	General	audience	classification.
Bill Miller	·			Dean Martin
Fed Roger	8			Jerry Lewis
Mary Tur	ner			Polly Rergen
Frecklehea	d Tai	1		Marion Marshall
eo Lyma	n			Eddie Mavehoff
Ben Bailey	·			Richard Erdman
Mrs. Roge	ers			Frances Bayier

#### The Four Poster Columbia-Kramer Scores Again

Stanley Kramer continues unblemished his record of bringing to the screen distinctive pictures. His latest effort, "The Four Poster," hews closely to the story line of the Broadway success of the same name, and that of course means the picture is almost spectacular in its lean and functional production quality. A two-character drama which begins at the close of last century with the groom carrying his bride over the threshhold and ends many years later when both pass to their reward, is set entirely in a small suite.

The picture forms a dramatic history of the travails and pleasures of a marriage, and is acted with a light and satiric touch, although it

has a solid core of warmth and sincerity.

One of the film's most gifted touches is the intermittent cartoon sequences by United Productions of America which serve as narrative

links between the episodes. Rex Harrison and Lilli Palmer are the sole Rex Harrison and Lilli Failiner are the sole-performers and they breathe vigorous personal-ity into their roles. Since the picture has no comparable predecessor which can serve as a barometer of its box office potential predictions would be uncertain. Suffice it to say that the picture will be enjoyed by all who respond to

(Continued on folk

quality, charm and originality. It also should be pointed out though, that while for the most part it sets up a high standard of dramatic en-tertainment it is not without moments that lag

tertainment it is not without moments that lag during its 103 minutes of running time.

The screenplay by Allan Scott, based on Jan de Hartog's play, tests the solidity of the marriage against such trying factors as an "other" woman, two wars, and the death of a son.

woman, two wars, and the death of a son. These touch off sparks of suspense, excitement and comedy. It adds up to a lively marital journey that comes to a touching conclusion. A Stanley Kramer Company production, it was directed by Irving Reis, who shows a firm grasp of dramatic values and a clever sense of timing. Scott also served as associate producer, The cartoon sequences were under the direction

of John Hubley.
Seen at the Victoria theatre in New York where an afternoon audience reacted with terror. Reviewer's Rating: Excellent.—Man-HEL HERBSTMAN.

Release date, Not Set. Running time, 16s min-tes. PCA No. 18574. General ambience classification.

#### Operation Secret

Warner Bros .- War Drama

As a melodrama of underground activity in the last World War "Operation Secret" sets up a lively pace and maintains an engrossing up a lively place and manarias an engression interest throughout. As such it should enjoy a popular appeal with the patrons even though it is made along formula lines. It has a large cast that is headed by Cornel Wilde, Steve Cochran, Phyllis Thaxter and Karl Malden.

The story gets under way as a tribunal of the French secret police is called to investigate the murder of an underground worker during the war. Testimony is given by a series of witnesses, and through flashbacks, fragments of evidence are pieced together into a pattern that

widene are pieces together that a present and a meriminates the culprits.

Wilde's checkered and danger-laden career with the French Legionnaires is brought to a close with his capture by the Nazis. He subsequently escapes to join the U. S. Marines as an underground worker in Germany. What follows are some tense, melodramatic episodes and lows are some tense, melodramatic episodes and frequent clashes with the Nazis. In the course of his duties he meets another underground worker, Miss Thaxter, who poses as a min. Thus the foundation is set for the romance which subsequently flowers. Fortunately for Wilde, he builds up an early friendship with French patriot Malden, with the latter frequently coming to the aid of the former in a tight spot. tight spot.

a tight spot.

Just as Wilde's underground group gets its hands on some vital German films about jet plane diagrams, one of the group, Cochran, reveals himself as an agent of Russia. He goes reveals lunself as an agent of Russia. He goes to futile, but violent extremes, including murder, to get the films to Russia. This is all brought out in the investigating tribunal and he gets his just rewards. As for Wilde, it is lappy reunion and romantic ending.

Henry Blanke produced and Lewis Seiler directed from the screenplay by James R. Webb and Harold Medford.

Seen at the Warner Brothers projection room in New York, Reviewer's Rating: Very Good.
- M. H.

Release date, November 8, 1952. Running time, 10 innutes. PCA No. 1570. Getteral andience classifica-Porter Forrester Council Wilde Set Marcel Brevesort Sreve Cochran Marin Council Brevesort Serve Cochran Phyllip Thaster Karl Malden Paul Pierra Lester Marthows, Dan O'Herlibu, Markella Warde, Kenner Berkella Wilson Gesti. Dan Rives Harlan Warde, Kenner Patterson, Wilson Lewester, Gayle Kelloge, Wayne Taylor, Tom Brown Henry

#### The Raiders U-1-Early California Saga

An early frontier action film with a hand-some mounting in color by Technicolor, a well-

written screenplay, and plenty of fast-paced action make this production one that will sell plenty of tickets among adventure fans.

The plot revolves around California's gold rush days. Richard Conte is one of the little en whose claim is stolen and wife and brother killed by the men working under wealthy land

baron Morris Ankrum.

With revenge his sole remaining purpose, Conte ties up with a group of citizens, who have been despoiled of their property, headed by Richard Martin. The men decide to work by Richard Martin. The men decide to work together to rid the country of the criminal. The only objection comes from Martin's sister, Viveca Lindfors, who objects to their activity on the grounds they too will become criminals. On planned sorties, the group steals Ankrum's large stock of horses and hold up a stagecoach bearing his gold. They hope to bankrupt him, forcing him to return the lands he has stolen and at the same time stymic his efforts to preand at the same time stymie his efforts to pre-vent California from joining the Union.

During the stage holdup, Conte identifies one of the men as the gunman who killed his wife. He forces him to confess his guilt and identify the other men involved, including the part Ankrum has played in the plot. Barbara Britton, daughter of Ankrum is unaware of her father's unscrupulous methods. Unknowingly, she reveals the location of the other gumman involved

in the killing.

FISHMAN.

Despite the pleading of Miss Lindfors, in love with Conte, the group proceeds to Ankrum's gold mine only to run into an ambush. Conte escapes and goes to Ankrum's ranch for a showdown. When the land baron draws a gun, Conte kills him, then surrenders to the U. S. Marshall. He is found guilty of murder and sentenced to hang, but when California joins the Union shortly after, a decree of general anmesty is granted to all prisoners by the Governor and Conte is set iree. When he leaves the prison, he finds Miss Lindfors waiting for

The cast performs capably. A great deal of the credit for the tenseness in this action-filled drama must go to directors in this action-iniest drama must go to director Leslie Selander and screenwriters Polly James and Lillie Hayward for a fine job. The story is by Lyn Crost Ken-nedy. The film was produced by William

Seen at the U-1 projection room in New York. Reviewer's Rating: Very Good.—A. S.

Release date, November 1952. Running time, 80 minutes PCA No. 19956. General audience classification.
Jan Morrell.
Jan Morrell.
Jan Morrell.
Jan Horrell.
Jan H

#### My Wife's Best Friend 20th-Fox-Marital Farce

been fashioned out of a marital mixup in "My Wife's Best Friend." The picture has been made with popular appeal, has some novel touches, and sets a breezy pace over indeed

made with popular appeal, has some novel touches, and sets a breezy pace even when not completely convincing. In general showmen should find it reliable merchandise.

Anne Baxter and Macdonald Carey head the cast as the happily married couple who decide to celebrate their eighth anniversary with a hight to Honolulu. The flight is not long in progress, when the plane's motor bursts into those and down seem near. In the solemnity progress when the plane's motor bursts into flames and doom seems near. In the solemnity of this moment Carey confesses that once, in the absence of Miss Baxter, he had a brief interlude with a friend of hers, Catherine McLeod, All is forgiven, until the plane lands safely, whereupon Miss Baxter decides to strike back. Her strategy varies in range from the violent avenger to the martyred saint. It all plays bayoc with Carey's private, social and business life and it avails him nothing to plead that he was innocent of any real wrong.

that he was innocent of any real wrong.

The screenplay provided by Isobel Lennart sinks deeper and deeper into farcical complication until it reaches a point where Miss Baxter

finds herself in a circumstance analogous to the upsetting one her husband was in originally. It now becomes her turn to pursue him and plead that nothing really happened. The happy reunion is of course reached but not before a more amusing episodes come to pass.

#### Because of You U-I-A Woman's Anguish

One fateful misstep on the side of love leads to many years of retribution for Loretta Young in "Because of You." The picture, in its course, churns up many strong emotional moments and has a way of blending laughter with tears that will win over the ladies. However, the screen-play provided by Ketti Frings, and directed by Joseph Pevney is only occasionally touched with

genuine emotional perception.

Miss Young's first accidental step in the wrong direction begins when she consents to hold an envelope for the man to whom she's engaged, Alex Nicol. It develops that the envelope contains dope, and she is picked up and sent to jail. In prison Miss Young resolves to forget her sordid past and begins studying

When released on probation she lands a job at a veterans' hospital where she meets a wounded pilot and presently falls in love. In time obstacles are ironed out and the couple get married, buy a home and have their first child. Everything seems blissful until one day the unsavory past returns in the form of Nicol, just released from prison. Through threat of black-mail he prevails upon Miss Young to assist him in another underworld move, although she isn't aware of the darker side of the action. What ensues is a wild automobile chase by the police and a crackup with Nicol killed and Miss Young injured. Through the accident Chandler is stunned to learn about his wife's past and forthwith takes divorce action. A series of heartbreaking events follow for Miss Young, the severest of which is the denial of her right to see her child.

The years roll on and the same fate that was once cruel to Miss Young grows beneficent.

was once cruet to MISS Young grows beneficient.
The final result is a happy reunion with
husband and child. Albert J. Cohen produced.
Seen at the Universal-International projection room in New York. Reviewer's Rating:
Good.—M. H.
Person of the Newsylve 1982 Remains time 95

Release date, November, 1952. Running time, 9 minutes. PCA No. 16040. General audience classifi

Christine Carroll		Loretta Young
Steve Kimberly		Jeff Chandler
Mike Monroe		Alex Nicol
Susan Arnold		Frances Dee
Alexander Scourby.	Lynn Roberts, N	lae Clark, Gayle
Reed, Billy Wayne,	Frances Karath	

#### Something for the Birds 20th-Fox-Mirth in Washington

As a lightweight comedy that takes one behind the political scenes in Washington thing for the Birds" sputters out a lot of lively nonsense that will keep the customers free from boredom, but only infrequently does it ascend to first class comedy. Victor Mature and Patricia first class conicoy. Victor Mature and Fatricia Neal enjoy the lead, with sturdy support coming from the inimitable Edmund Gwenn.
The story devised in the screenplay by I. A. L. Diamond and Boris Ingster has Miss

Neal, a bird lover, go to Washington to press for legislation that would save the sanctuary of the almost-extinct California Condor from the commercial ambitions of a gas company. Miss Neal, in her efforts, enlists the aid of Gwenn an engraver who poses as a retired admiral and thereby gains admittance to the most exclusive of circles. Gwenn introduces her to Mature, one of Washington's bright and suc-cessful lobbyists, and together they proceed on a campaign designed for the salvation of the

Through some arduous twist of circumstance, however, the gas company account falls into Mature's hands and he finds himself in the uncomfortable position of secretly having to oppose Miss Neal. As the story spins along there are some interesting developments, many taken right out of the headlines, such as the recent investigations of influence-peddling. After many excursions and alarums, investigations and proc amations, the bird-saving legislation is passed More important in a romantic sense, Miss Neal discovers a selfless nobility beneath Mature's cynicism and all ends happily.
Robert Wise directed and Samuel G. Engel

produced from a screenplay based on stories by Alvin M. Josephy, Joseph Petracca and Mr.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Good.-M. H.

Release date, October, 1952. Running time, 81 minutes PCA No. 1598. General andience classification Steve Bennett. Victor Mature Anne Richards. Patricia Neal Johnnie Adams. Edmund Gwenn Larry Keating, Gladys Hurilbut, Hugh Sanders, Christian Ruh, Wilton Grafi, Walter Baldwin, Archer MacDonald, Richard Garrick, Ian Wolfe, Russell Gaige, United MacDonald, Richard Garrick, Ian Wolfe, Russell Gaige, United MacDonald, Richard Garrick, Ian Wolfe, Russell Gaige, United MacDonald, Bonder, Norman Field, Sam McDamel, Gordon Nebon, Emmett Vogan

#### Tropical Heat Wave

Republic-Zany Comedy

Zany comedy with a helter skelter of scatterbrained situations, all unravelled in fine Hollywood style, are wrapped together for a neat package of nice light entertainment in this latest

of the Estelita series The plot centers about Robert Hutton. As a The plot centers about Robert Flution. As a staid college professor gathering data for a doctorate's thesis in criminal psychology, he finds himself the rather unwilling subject of night club singer Estelita's affections. Objecting strenuously is gang leader Grant Withers, who has bitted to be a better the transfer of the control of t has himself been taken by the singer's charms Another who objects is Kristine Miller, Bob's fiancee. Hutton is ready to give up his criminal research as a total failure, and leave the city. Estelita, in desperation, cooks up a hairbrained plot to have the professor masquerade as an out-of-town hood recruiting a new mob. With all the hoodlums in town seeking to join, Hutton interviews the gunmen revealing an assortment of crimes. Estelita, posing as the gangleader's

moll, records it all on a tape recorder.
Getting wind of the incriminating evidence in Hutton's possession, Withers decides to have a final showdown. In an hilarious climax, Hutton and Estelita are chased across rooftops, down firescapes, through back alleys and finally right into a police station. The final ending is a

into a police station. The final ending is a happy one as Estellita gets her Bob.
The volatile star sings three songs: "My Lonely Heart and I," "What Should Happen to You" and "I Want to be Kissed," all put across in engaging style. Her performance, reminiscent of the explosive Lupe Velez, is first rate. Robert Hutton also gives a capable presumation. Crant Withou and the supertinated of the superior of the sup entation, Grant Withers and the supporting cast are adequate in their roles. The story was written by Arthur T. Horman with Sidney Picker

as associate producer.

Seen in Republic's screening room in New York. Reviewer's Rating: Good.

Release date, October 1, 1952. Running time, 74 minutes. PCA No. 15994. General audience classification. Estellita Rodriguez. General audience Classification. Stratford Carver. Robert Hutton Norman James. Grant Withers Kristine Miller, Elwin Max, Lou Lubin, Martin Carralaga, Earl Lee, Lennie Brenen, Jack Kruschen.

#### Desperadoes' Outpost Republic-"Rocky" Lane Western

This newest of the Allan "Rocky" Lane productions, although set along conventional West-ern lines, packs a fistful of action and enough hard and fast riding and shooting to suit the average dyed-in-the-wool outdoor fan.

The story has a California mercury mine as a locale. The time is the Spanish-American the locale. War. With quicksilver essential to the war effort, production is under the constant super-vision of the Army. Lane, as a Federal agent, enters the scene to investigate disruption of the mail in the mine area. He discovers that mail-carrying coaches have been sabotaged, although in no case has there been any attempt at actual robbery. The only result of the sabo-tage appears to be the financial difficulties of postmaster Eddy Waller, who has been forced to mortgage his home in order to replace the wrecked mail coaches.

Waller is mighty proud of his home, especially the kitchen with a sink and running water piped directly from the mine's own water supply. Rocky soon ties up the sabotage with an at-Rocky soon tes up the sabotage with an at-tempt by the unscrupulous mine foreman to divert some of the mercury supply for his own gain. The film comes up with a new twist in plot action when Lane turns on the faucet and finds quicksilver coming through along with the aqua pura, revealing the conspiracy to smuggle the liquid mineral through the water pipes past the watchful eyes of the military. Rocky Lane gives his usual with Waller a competent foil. Lane gives his usual strong performance

Philip Ford directed the picture with Rudy Print Port directed the picture with Kong Ralston as associate producer. The story was written by Arthur Orloff and Albert DeMond. Received at the Republic screening room in New York, Reviewer's Ratings Good.—A. S. F.

Release date, October 8, 1952. Running time, 54 min-ntes, PCA No. 16001. General audience classification. Allan "Rocky" Lane. Allan "Rocky" Lane. Nugget Clark. Eddy Waller Im Boylan. Roy Barcrott Wron Healey, Lyle Talbot, Claudia Barrett, Lane. Jun Boylane, Lyle Talbot, Claudia Barrett Bradford, Lee Roberts, Edward Cassidy, Evans, Zon Murray, Slim Duncan

#### FOREIGN REVIEW

#### FLOWERS OF ST. FRANCIS

Joseph Burstyn - Italian with English Subtitles

Why Roberto Rossellini turned his talents to the making of this film based on the "Fioretti d'Francesco d'Assisi" is something of a mys-Presumably it was to show his versatility

director. The outcome is an unhappy one. The "Fioretti" are a collection of devotional fables based on some incidents in the life of St. Francis and his associates. Since the late Middle Ages the book has been extremely pop-ular in Italy where, it is said, more copies have been printed than of any other book. The principal purpose of the books is to show the humility and saintliness of Francis and thereby serve as inspiration to readers in their own spiritual lives.

The purpose of the film is obscure. viewers undoubtedly will feel that Rossellini was motivated with the same ends as that of the authors of the original book. Others will conclude that Rossellini, although he worked with the collaboration of several priests and used Franciscan monks for most of the roles, was trying to make St. Francis and his fol-lowers appear as fools,

film comprises eight episodes linked by an off-screen commentary in English The only ones that show anything of much significance in a religious sense are those in which St. Francis preaches to the birds and when he meets a leper. In one exaggerated episode Aldo Fabrizi plays the Tyrant Nicolaio.

While the role of St. Francis was played with a certain dignity, the other monks generally were unsatisfactory as screen actors and inter-

preters of the original colleagues of the founder of their order. Angelo Rizzoli was the producer, with Giuseppe Amato as associate.

Seen at a preview in New York, Reviewer's

Rating: Fair .- M. Q., Jr.

Release date, October 6, 1982. Running time, 85 min-utes. General audience classification. St. Francis and his Companions... Monks of the Nocere Inferiore Monastery Monks of Inferiore Monaste. Tyrant Nicolaio......

#### THE MOUNTAIN EARS (Columbia)

Color Favorites (4551)

cartoonist's eye-view of a mountain community. While a trio sings about the good old feudin' days, a young hillbilly constantly interrupts them with his pesky slingshot.
Release Date: July 10, 1952 7½ minutes

#### SO YOU'RE GOING TO THE DENTIST (Warner Bros.)

oc McDoakes Comedy (9401)

The hapless Joe McDoakes is the first victim of his friend Marvin who has just received a diploma from the correspondence school for dentists. Needless to say, the diploma turns out be a terrible mistake. Release Date: September 20, 1952 10 minutes

#### ATHLETES OF THE SADDLE (Paramount) Grantland Rice Sportlight (R11-1.

The internationally famous Mexican Army Equestrian Team puts on a demonstration of the finest in horsemanship. Release Date: August 1, 1952

#### MONSTERS OF THE DEEP (Warner Bros.)

Featurette (9101) (Re-release)

Michael Lerner, one of the world's outstanding anglers, goes deep sea fishing off the coast of Chile where he fights the giant broad-billed sword fish. Also caught by the cameras is an underwater fight between an octopus and another monster of the deep.
Release Date: September 27, 1952 20 minutes

#### CLOWN ON THE FARM (Paramount)

Noveltoon in Technicolor (P11-10)

Baby Huey, the clumsy, over-sized duck is playing circus with the other ducklings when they are attacked by the wily fox. It's Baby Huey who saves the day and finally has the fox jumping through hoops Release Date: August 22, 1952

#### LIGHT IN THE WINDOW (20th-Fox)

Art Films in Technicolor (7253)
As a father and son of Dutch origin look at the paintings of Jan Vermeer, the cameras take us to his birthplace of Delft, Holland. It was here that he painted such famous works as "Woman With Water Jug," "The Girl With a Red Hat," "A View of Delft," "The Love Letter" and others which are sho Release Date: September, 1952 shown. 10 minutes

#### THE ROARING GAME (RKO)

Sportscope (34304)

game that is played with a piece of rock, a sheet of ice and a broom is the subject of this sports reel. The ancient sport of curling, originating in Scotland, has spread to North America and Ken Watson, a champion player, demonstrates how the stone revolves to the left or right, thus giving the game its name Release Date: September 12, 1952 10 n

#### I AM A PARATROOPER IRKOL

Special (33102)

This is the story of three airborne infantry trainees from the time they arrive at Fort Benning for instructions as paratroopers to the day they receive their wings. The film shows their first jumps in a harness rig for a fall of only eight or ten feet, a jump from a 250-foot free fall tower and their first real jump from a plane. Their final test is a mass jump with airborne artillery.
Release Date: September 12, 1952 15 minutes

# THE RELEASE CHART

#### Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1518-1519 issue of September 6, 1952.

Feature Product by Company starts on Page 1493, issue of August 16, 1952.

For exploitation see Managers' Round Table section.
\*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Chidren (ages 8 to 12). Legion of Decency Ratings: A-I, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

					- REVI	EWED -	,-	RATING	s	
TITLE—Production Number—Co	mpany	Stars	Release	Running		унорsis Page	Nat'l Groups	L. of D.	Herald Review	
AARON Slick from Punkin Crick	Pere.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good	
(color) (5119)	W8	Gordon MacRae-Eddie Bracken	May 31, 52	94m	Apr. 12	1313	AYC	A-2	Good	
About Face (color) (122)	UA	Edward G. Robinson-Marsha Hunt	July 18, 52	85m	May 31	1382	AY	A-2	Good	
Actors and Sin	Col.	Rita Hayworth-Glenn Ford	Sept., 52	98m	Aug. 2	1470	A	В	Fair	
Affair in Trinidad* (501)	UA.	Humphrey Bogart-Katharine Hepburn		104m	Dec. 29	1169	AYC	A-2	Very Good	
African Queen (C)*	Mono.	Johnny Sheffield-Donna Martell	June 8, 52	70m	May 31	1383	210	A-1	Good	
African Treasure (5207)	Univ.	Errol Flynn-Maureen O'Hara	Dec., 52	83m	July 12	(5)1443			0000	
Against All Flags (color) (305) Alleghany Uprising (384) Amazing Monsieur Fabre, The (Fr.)	RKO		e) Sept., 52	81m	July 12	(3)1443				
(Eng. Dial.)	Futter	Pierre Fresnay	Aug. 20, 52	90m	Aug. 30	1511		A-1	Very Good	
Androcles and the Lion	RKO	Jean Simmons-Victor Mature	Not Set		Sept. 13	(S)1526				
Anna (Ital.)	Lux	Silvano Mangano-Vittorio Gassmann		IIIm	Aug. 9	1477			Good	
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. I	1253	AYC	A-I	Very Good	
Annie Oakley (383)	RKO	B. Stanwyck-Preston Foster (reissue)	Sept., '52	91m						
Apache Country (471)	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good	
Apache War Smoke (305)	MGM	Gilbert Roland-Glenda Farrell	Oct., '52	67m	Sept. 20	1533		A-2	Good	
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr	Oct. 19,'52	78m	Aug. 2	1470		A-1	Good	
Army Bound (5216)	Mono.	Stanley Clements	Oct. 5, 52	61m	July 12	(S)1443		A-1		
Assignment-Paris (507)	Col.	Dena Andrews-Marta Toren	Oct.'52	85m	Sept. 13	1525	AY	A-1	Good	
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	8 im	Jan. 26	1214	AYC	A-2	Good	
Atomic City, The (5120)	Para.	Michael Moore-Nancy Gates	June, 52	85m	Apr. 12	1314	AYC	A-1	Good	
Thomas Only, the (oracl)			04.10, 02							
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1,'52	84m	June 28	1426		В	Good	
Barbed Wire (474)	Col.	Gene Autry	July, 52	61m	July 5	1433	AY	A-1	Good	
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good	
Battle Zone (AA-22)	AA	John Hodiak-Linda Christian	Sept. 28, 52		Aug. 9	(S)1478				
Beautiful But Dangerous	RKO	Jean Simmons-Robert Mitchum	Nov., '52							
Beauty and the Devil (Fr.)	Davis	Gerard Philipe-Michel Simon	Sept. 1,'52	95m	Aug. 30	1510		A-2	Excellent	
Because of You (302)	Univ.	Lorette Young-Jeff Chandler	Nov., '52	95m	Oct. II	1558		A-2	Good	
Because You're Mine (color) (304)	MGM	Mario Lanza-Doretta Morrow	Oct., '52	103m	Sept. 6	1517	AYC	A-I	Excellent	
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good	
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good	
Bend on the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-I	Excellent	
Beware, My Lovely (302)	RKO	lda Lupino-Robert Ryan	Sept., '52	77m	Aug. 2	1470		A-2	Good	
Big Jim McLain (201)	WB	John Wayne-Nancy Olson	Aug. 30, '52	90m	Aug. 30	1509	AY	A-I	Good	
Big Sky, The (361)	RKO	Kirk Douglas-Elizabeth Threatt	Aug., '52	122m	July 12	1441	AY	A-2	Excellent	
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, 52	89m	Feb. 9	1229	AY	A-2	Good	
Black Castle, The (304)	Univ.	Stephen McNally-Richard Greene	Dec., 52	81m						
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1	Good	
Black Swan, The (258) (color)	20th-Fox	Tyrone Power-Maureen O'Hara (reis		85m	Oct. 17,'42				Good	
Blackbeard, the Pirate (color)	RKO	Linda Darnell-Robert Newton	Nov., 52	00	C . 07	1541				
Blazing Forest, The (color) Bloodhounds of Broadway (C)	Para.	John Payne-Susan Morrow	Dec.,'52	90m	Sept. 27	1541		A-1	Very Good	
	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., 52		Aug. 23	(S) 1503				
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept., '52	80m	Aug. 30	1509	AYC	A-1	Very Good	
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, 52	67m	May 10	1358	AYC	A-I	Good	
Brandy for the Parson (Brit.) Mayer		Kenneth More-Jody Lawrence	Aug., '52	75m	Aug. 30	1511			Good	
Brave Warrior (color) (441)	Col.	Jon Hall-Christine Larsen	June, 52	73m	May 17	1366	AY	A-I	Good	
Brigand, The (color) (437)	Col.	Anthony Dexter-Jody Lawrence	June, 52	94m	May 31	1383	AY	В	Good	
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good	
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8'52	66m	Feb. 2	1222			Average	
Bugles in the Afternoon (color) (1)		Ray Milland-Helene Carter	Mar. 8,'52	85m	Feb. 2	1221	AY	A-1	Good	
CALIFORNIA Conquest (color) (44	(0) Col	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1300	AY	A-1	Good	
Canyon Ambush (5244)		Johnny Mack Brown	Oct.12,'52	53m	Aug. 30	(S) 1511				
Captain Kidd	Mono. Lippert	Randolph Scott-C. Laughton (reissue								
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug., 52	85m	July 26	1462	AYC		Good	
Captive City	UA.	John Forsythe	Apr. 11,'52	91m	Mar. 29	1297	AY	A-2	Very Good	
Captive Women (306)	RKO	Margaret Field-Robert Clarke	Oct., '52	65m	Oct. 4	1550		В	Fair	
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2	Very Good	
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	1469	AY	A-2	Very Good	
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397	AY	В	Excellent	
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14,'52	87m	May 3	1349	AYC	A-1	Very Good	
Casque D'Or (Fr.)	Discine	Simone Signoret-Claude Dauphin	Aug. 18,'52	96m	Sept. 6	1517			Good	

				BENIEWED		BATINO	
TITLE-Production Number-Company	Stars	Release Date	Running Time	(S)=synopsis	Nati	-RATING	Herala
City Beneath the Sea (308) Univ		Jan., '52					
Clash by Night (229)* RK		June, 52	105m	May 17 136	66 A	A-2	Good
Clouded Yellow, The (Brit.) (509) Co		Aug., 52	89m	Oct. 6 104		A-2	Good
Come Back Little Sheba Par. Confidence Girl U.		Not Set		Sept. 27 (S) 154			
Crimson Pirate (color) (202) W		June 20, '52 Sept. 27, '52	81m ł04m	June 7 139		A-2	Good
Cripple Creek (color) (442) Co		July, '52	78m	Aug. 30 150 June 28 142		A-1 A-1	Very Good
Cry, the Beloved Country (Brit.) U.		Aug. 22,'52	96m	Jan. 26 121		A-2	Good Excellent
DANGER Is a Woman (French) Discin	Henry Vidal-Maria Mauban	May,'52	92m	Apr. 26 133	10	С	Good
Dead Man's Trail (5243) Mond		Sept. 21, '52	59m	May 17 (S) 136	7	A-I	
Deadline, U.S.A. (215) 20th-Fo		May, 52	87m	Mar. 15 128		В	Very Good
Denver and Rio Grande (C) (5115) Para Desert Passage (230) RKC		June, 52	89m	Mar. 29 129		A-1	Fair
Desert Pursuit (5209) Mono		May, '52 May 11, '52	60m	May 24 137 May 17 (S)136		A-2	Average
Desperadoes Outpost (5174) Reg		Oct. 8,'52	54m	Oct. 11 155			Good
Devil Makes Three, The (302) MGN	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16 148		A-2	Very Good
Diplomatic Courier (222) 20th-Fo		July, 52	97m	June 21 141		A-2	Good
Don't Bother to Knock (224) 20th-Fo Down Among the Sheltering Palms		Aug.,'52	76m	July 19 145	3 A	8	Very Good
(color) 20th-Fo		Not Set		Jan. 12 (S)118	16	B	
Dreamboat (223) 20th-Fo	annian read aniger negers	Aug., '52	83m	July 26 146		A-2	Excellent
Duel at Silver Creek, The (C) (228) Univ	<ul> <li>Audie Murphy-Faith Domergue</li> </ul>	Aug., '52	77m	July 12 144	2 AY	A-1	Good
EDWARD and Caroline (French) Comm		Apr.,'52	90m	May 3 135			Good
Encore (Brit.) (5122) Pere	. Roland Culver-Glynis Johns	July, 52	90m	Apr. 5 130		A-2	Excellent
Everything I have Is Yours (C) (306) MGN	Marge and Gower Champion	Oct., 52	92m	Sept. 27 154	1		Excellent
FABULOUS Senorita (5125) Rep	. Estelita Rodriguez-Robert Clarke	Apr. 1,'52	80m	Mar. 29 129	8 AY	A-2	Excellent
Faithful City, The (Israel) (303) RKC	Jamie Smith-John Slater	May, '52	86m	Apr. 5 130	6 AY	A-I	Very Good
Fargo (5226) Mono	. Bill Elliott-Phyllis Coates	Sept. 7, 52	69m	Sept. 13 152	6		Good
Father's Dilemma (Ital.) Davi		Sept., 52	88m	Oct. 4 155		В	Very Good
Fearless Fagan (241) MGN		Aug., 52	79m 63m	July 12 144 July 5 (S) 143		A-I	Very God d
Feudin' Fools (5213) Mono		Sept. 21,'52 May 25,'52	78m	July 5 (S)143 May 10 135		A-1 A-2	Good
First Time, The (424) Col		Feb., 52	89m	Jan. 26 121		A-2	Very Good
5 Fingers (208) 20th-Fo	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16 123		A-I	Very Good
Flaming Feather (C) (5118) Para	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22 116	AY	A-1	Good
Flat Top (color) (5201) Mono	Sterling Hayden-Richard Carlson	Oct. 26, 52	87m	Aug. 30 (S) 151			
Flesh and Fury (214) Univ		Mar., '52	83m 85m	Mar. 8 126 Oct. 11 155		A-2	Good
Flowers of St. Francis (Ital.) Bursty: Four Poster, The Co.		Oct. 6.'52 Not Set	103m	Oct. 11 155			Fair Excellent
Franchise Affair, The (Brit.) Stratford		Apr. 1,'52	95m	June 21 141		A-2	Very Good
Francis Covers the Big Town Univ	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22 (5)129	1	~	1017 0000
Francis Goes to West Point (224) Univ	Donald O'Connor-Lori Nelson	July, '52	81m	June 14 139	7 AYC	A-1	Very Good
GAMBLER and the Lady (5204) Lipper	Dane Clark	Nov. 21, 52					
Geisha Girl Realar	Martha Hyer-William Andrews	June, '52		Aug. 30 (S)151		8	
Girl in White, The (232) MGM	June Allyson-Arthur Kennedy	May, 52	93m 79m	Mar. 22 128 May 24 137		A-I	Very Good
Glory Alley (234) MGN Gobs and Gals (5128) Rep		June, '52 May 1, '52	88m	May 3 135	0 ~	В	Good
Gold Fever (5220) Mono		June 15,'52	63m	July 5 (S) 143		A-2 A-1	Very Good
Golden Hawk, The (color) (508) Col		Oct., '52	83m	Sept. 13 152		B	Very Good
Great White Hunter (form. Macomber Affair) Lipper	Gregory Peck-Joan Bennett (reissue	Nov. 14 '52					
Greatest Show on Earth (C)* (5129) Para		July, '52	153m	Jan. 5 117	AYC	8	Superior
Green Glove, The UA	Glenn Ford-G. Brooks	Feb. 28,'52	88m	Feb. 2 122	AY	A-2	Fair
Guest of the House Astor	Anne Baxter-Ralph Bellamy (reissue	May 15,'52	121m 90m	Dec. 9,'44			Excellent
Guest Wife Gunman, The (5252) Mono.		Apr. 21,'52	52m			A-1	
			01.	4 40			
HALF-Breed (color) (228) RKC Hans Christian Andersen (color) RKC	Robert Young-Janis Carter Danny Kaye-Farley Granger	May, '52 Nov., '52	81m	Apr. 19 132	AY	В	Good
Happy Time, The (506) Col.	Charles Boyer-Louis Jourdan	Oct., '52	94m	Aug. 16 148!		A-2	Excellent
Harem Girl, The (422) Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19 119	4 AY	A-I	Good
Has Anybody Seen My Gal? (226) (color) Univ.	Piper Laurie-Charles Coburn	Jul., 150	89m	June 14 1305	440		C I
Hawk of Wild River, The (482) Col.		July,'52 Feb.,'52	54m	June 14 1397 Feb. 16 1238		A-1	Good
Helleste (\$113) Linner		Sept. 5,'52	87m	Aug. 23 1502		8	Very Good
Here Come the Marines (5212) Mono.	Leo Gorcey-Huntz Hall	June 29, 52	66m	June 14 1398	3	A-2	Good
Here Come the Nelsons (210) Univ.		Feb.,'52	76m	Jan. 19 1193		A-1	Good
Hiawatha (color) (5202) Mono. High Noon* UA	Vincent Edwards-Yvette Duguay Gary Cooper-Grace Kelly	Dec. 28, 52	80m 85m	Aug. 30 (S) 151		4.0	V C .
High Treason (Brit.) Pacamaker	Liam Redmond-Mary Morris	July 30, 52 May, 52	90m	May 3 1349 May 31 1383		A-2 A-1	Very Good Excellent
Hold That Line (5211) Mono.	Bowery Boys	Mar. 23,'52	64m			A-1	CACCHIGHT
Holiday for Sinners (239) MGM	Keenan Wynn-Janice Rule	July, '52	72m	June 28 1426		A-2	Good
Hoodlum Empire (5105) Rep.		Apr.15,'52	98m	Feb. 23 1246		A-1	Good
Horizons West (235) (color) Univ. Hour of 13, The (309) MGM	Robert Ryan-Julia Adams Peter Lawford-Dawn Addams	Oct.,52	81m	Sept. 20 1534		A-2	Good
Hurricane Smith (color) (5204) Para	Yvonne De Carlo-John Ireland	Nov., '52 Oct., '52	80m	Oct. # 1549 Sept. 13 1529		A-2 B	Good
	Miles Co. D. C. C.					_	
1 DON'T Care Girl, The (C) 20th-Fox 1 Dream of Jeanie (color) (5106) Rep.	Mitzi Gaynor-Davis Wayne Ray Middleton-Muriel Lawrence	Not Set June 1, '52	90m	May 10 (S) 1351 June 14 1391		A-I	Good
I Walked with a Zombie (272) RKO		sue) Apr., '52	69m	17 1370		-4-1	J000
AASIREG MILL & TOWNER (TIT)							
I'll Get You (5206) Lippert		Dec. 12,'52					
I'll Get You (5206) Lippert Island of Desire (C) UA	Linda Darnell-Tab Hunter	Aug. 4, 52	93m	Aug. 2 1470		8	Fair
I'll Get You (5206) Lippert	Linda Darnell-Tab Hunter David Niven-Glynis Johns		93m 87m 84m	Aug. 2 1470 June 28 1426 July 26 (5)1463	AYC	8 A-1	Fair Excellent

						EWED -		RATING	
TITLE—Production Number—Co	ompany	Sters	Release Date	Running Time	(S)==== fssue		Nat'l Groups	L. of D.	Herald Review
Ivanhoe (color) (307) Ivary Hunter (color) (Brit.)	MGM Univ.	Robert Taylor-Elizabeth Taylor Anthony Steel-Dinah Sheridan	Aug., '52 June, '52	106m 97m	June 21 May 24	1417 1373	AYC	A-I A-I	Excellent Very Goo
JACK and the Beenstalk (C) (II let Job (5215)	8) WB Mono.	Bud Abbott-Lou Costello Stanley Clements	Apr. 12,'52 Mar. 23,'52	78m 63m	Apr. 5 Mar. 29	1306 1298	AYC	A-1	Good Average
ohnny and the Giant Killer (5205) (color)	Lippert	Animation	Dec. 5, 52						
Jumping Jecks (5121)*	Para.	Dean Martin-Jerry Lewis	July,'52	96m	June 7	1389	AYC	A-I	Excellent
Junction City (486)	Col.	Charles Starrett-Smiley Burnette	July, 52	54m	July 5	1433		A-1	Good
Jungle, The (5112) Jungle Girl (5208)	Mono.	Rod Cameron-Cesar Romero Johnny Sheffield	Aug. 1,'52 Dec. 7,'52	74m 70m	Aug. 23	1503		A-1	Good
Jungle Jim in the Forbidden Land (		Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-I	Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, 52	79m	May 31	1382	AYC	A-2	Very Goo
Just for You (color) (5201)* Just This Once (224)	Para. MGM	Bing Crosby-Jane Wyman Peter Lawford-Janet Leigh	Sept., 52 Mar., 52	104m 90m	Aug. 2 Jan. 19	1193	AY	A-2 A-2	Excellent Good
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Here	June, 52	84m	May 24	1373	AY	A-2	Good
Censes Pecific (AA-24) (color)	Mono.	Sterling Hayden-Eve Miller Bill Elliott-Peggy Stewart	Dec., '52 May 20, '52	65m	Aug. 30 May 24	(S) 1511 1374		A-1	Good
Kansas Territory (5225) Kid from Broken Gun (481)	Col.	Charles Starrett-Smiley Burnette	Aug., '52	56m	Aug. 16	1485	AY	A-I	Good
(id Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		В	Average
(ing Kong (269)	RKO	Fay Wray-Bruce Cabot (reissue)	May, 52	100m					
ADY in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	July, 52	78m	June 14	1398	AY	A-I	Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissu	ue) Apr. I,'52 Feb.,'52		May 1,'43	1246		A-2	Good Average
ady Possessed, A (5104) aramie Mountains (485)	Rep. Col.	James Mason-June Havoc Charles Starrett-Smiley Burnette	Apr., '52	87m 54m	Feb. 23 Apr. 12	1314	AYC	A-1	Fair
ast Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1,'52	67m	June 14	1398	AY	A-I	Good
ast Train from Bombay (504)	Col.	Jon Hall-Lisa Ferraday	Aug., 52	72m	Aug. 2	1471	AY	A-I	Average
aura (252) awless Breed (color) (306)	20th-Fox Univ.	Gene Tierney-Dana Andrews (reis Rock Hudson-Julia Adams	sue) May, '52 Jan., '53	88m C	Oct. 14,'44				Good
eadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22,'52	54m	Mar. 29	1298	AY	A-2	Good
eave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reiss	sue) June, 52		ec. 29,'45				Good
eopard Man, The (270)	RKO		sue) May, 52	66m	1.1 01	1440	A.W.	A 2	Good
os Miserables (225) os Miserables (Ital.)	20th-Fox Lux	Michael Rennie-Debra Paget Gino Cervi-Valentina Cortesa	Aug., '52 Mar. 24, '52	104m 122m	July 26 Mar. 22	1462	AY	A-2 A-2	Good
imelight	UA	Charles Chaplin-Claire Bloom	Oct. 23,'52	143m	Oct. II	1557		В	Excellent
ion and the Horse, The (119) (C		Steve Cochran-Black Knight	Apr. 19,'52	83m	Mar. 22	1290	AYC	В	Good
oan Shark (5111) ook Who's Laughing (381)	Lippert	George Raft-Dorothy Hart Lucille Ball-Edgar Bergen (reis	May 23,'52 sue) Aug.,'52	79m 79m	May 3	1350		8	Average
ost in Alaska (229)	Univ.	Abbott & Costello-Mitzi Green	Aug., 52	76m	July 26	1462	AY	A-2	Good
ove Is Better Than Ever (225)	мбм	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, 52	102m	May 31	1381	AY	A-2	Excellent
ure of the Wilderness (227) usty Men, The (304)	20th-Fox RKO	Jean Peters-Jeffrey Hunter Susan Hayward-Robert Mitchum	Sept., 52 Oct., 52	92m 113m	July 26 Sept. 27	1542	AY	A-1 A-2	Very Goo
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, 52	89m	May 31	1381	AY	A-2	Very Goo
MA AND PA Kettle at the Fair (2		Marjorie Main-Percy Kilbride	Apr., 52	87m	Mar. 22	1290	AYC	A-I	Very Goo
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52 Sept. 24, '52	80m	Mar. 29	1297	A	B A-I	Good
Magic Box, The (Brit.) Maye Man Behind the Gun (color)	r-Kingsley WB	Robert Donat Randolph Scott-Patrice Wymore	Sept. 13,'52	93m	Sept. 20	1534		A-1	9000
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2,'52	51m				A-I	
Man in the White Suit (282) (Brit	.) Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Goo
Mare Maru (120) Marrying Kind, The (425)*	Col.	Errol Flynn-Ruth Roman Judy Holliday-Aldo Ray	May 3,'52 Apr.,'52	98m 93m	Apr. 5 Mar. 15	1305	AY	A-2 A-2	Very God Excellent
Maytime in Mayfeir (Brit.) (C)	Realart	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329	A1	A-2	Fair
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good
Meet Me At the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	102	1.1. 10	1441	AYC	A-2	Excellent
Merry Widow, The (color)* (301) Merry Wives of Windsor	MGM Central	Lana Turner-Fernando Lamas Sonja Ziemann-Paul Esser	Sept., '52 Sept. 20, '52	103m 93m	July 12 Sept. 27	1441	210	A.2	Good
Million Dollar Mermaid (C) (312) Miracle of Our Lady of Fatima		Esther Williams-Victor Mature	Dec., 52	115m	Aug. 9	(S)1478			
(color) (203)*  Mr. Walkie Talkie (5203)	WB	Gilbert Roland-Angela Clark	Oct. 11,'52 Nov. 7,'52	102m	Aug. 23	1501		A-1	Superior
Monkey Business (230)	20th-Fox	Joe Sawyer-William Tracy Cary Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6	1517	AY	B	Excellent
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 10,'52	54m	Aug. 30	1510	4.14	A-I	Fair
Montana Territory (color) (438)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1 A-1	Good
Murder in the Cathedral (Brit.) Mutiny (color)	Classic	Fr. John Groser-Alexander Gauge Patric Knowles-Angela Lansbury	Mer. 25,'52 Mer. 14,'52	140m 77m	Apr. 5 Mar. 1	1254	AY	A-1	Fair
My Man and I (303)	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23	1502		A-2	Very Goo
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2 A-1	Excellent Excellent
My Son, John (5116) My Wife's Best Friend (231)	Para. 20th-Fox	Helen Hayes-Van Heffin Anne Baxter-Macdonald Carey	Apr., '52 Oct., '52	122m 87m	Mar. 22 Oct. 11	1558	AY	B	Good
NARROW Mergin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert	Navajo Indian Cast (s	pec.) Mar., '52	70m	Feb. 9	1230	AY	A-I A-I	Good
Never Take No for an Answer (Brit. Never Wave at a Wac		Denis O'Dea-Vittorio Manunta Rosalind Russell-Paul Douglas	Apr. 9,'52 Nov.,'52	82m	Mar. 15	1282		M-1	5000
Night Stage to Galveston (475)	RKQ Col.	Gene Autry	Mar., 52	61m	Mar. 22	1291	AY	A-1	Good
Night Without Sleep (235)	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	77m	Oct. A	1550		В	Average
No Holds Barred (5214) No Resting Place (Irish)	Mono.	Leo Gorcey Michael Gough-Eithne Dunne	Nov. 23,'52	65m	Sept. 20 Apr. 26	(S)1534 1329			Good
IND RESTING FIRCE [I/IST]	Classic Univ.	Tony Curtis-Piper Laurie	Not Set May, 52	80m 82m	May 10	1357	A	В	Good
No Room for the Groom (220)	RKO	Viveca Lindfors-Paul Christian	Oct., '52						
No Room for the Groom (220) No Time for Flowers				0.1		1501	AV	A 2	Escallar 4
No Room for the Groom (220) No Time for Flowers  C. HENRY's Full House (228) Okinawa (432)	RKO 20th-Fox Col.	Viveca Lindfors-Paul Christian  All Star Cast Pat O'Brien-Richard Denning	Sept., 52 Mar., 52	91m 67m	Aug. 23 Mar. 1	1501	AY	A-2 A-1	Excellent Fair

					REVI	EWED -		RATING	5
NIZIF BUILDING WILLIAM			Release	Running	(S)=3	ynopsis	Nati		Herald
TITLE—Production Number—Compo	any	Stars	Date	Time	Issue	Page	Groups	L. of D	. Review
Old Oklahoma Plains (5144)	Rep.	Rex Allen	July 25, 52	60m	Aug. 23	1503		A-1	Good
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth	Aug., '52	105m	July 19	1454	AY	A-I	Good
Operation Secret (205) Outcasts of the Islands (Brit.)	WB	Cornel Wilde-Phyllis Thaxter Trevor Howard-Ralph Richardson	Nov. 8,'52 July 11,'52	108m 93m	Oct. 11 May 17	1558	A	8	Very Good Good
Outcasts of Poker Flat (216) 20t	th-Fox	Dale Robertson-Anne Baxter	May, 52	8Im	May 10	1357	Ä	A-2	Very Good
	ppert	Marie Windsor-Richard Rober	June, 52	75m	Apr. 19	1321		8	Average
PACE That Thrills, The (213)	RKO	BILL WATER COLD BUILDING	Mar. 152	49	14 15	1202	4.34	4.0	C
Park Row	UA	Bill Williams-Carla Balenda Gene Evans-Mary Welch	Mar.,'52 Aug. 12,'52	63m 83m	Mar. 15 Aug. 9	1282	AY	A-2 A-2	Good
	MGM	Spencer Tracy-Katharine Hepburn	June, 52	95m	May 17	1365	AY	A-2	Excellent
Paula (436)	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	AY	A-2	Good
Perfectionist, The (French)	iscina	Pierre Fresnay	May 1,'52	92m	May 3	1350			Good
	th-Fox	Tyrone Power-Cameron Mitchell	Nov., 52		Aug. 23	(S) 1503 (S) 1479			
	ippert MGM	Special Cast	July 18,'52	69m	Aug. 9	(5)1479		A-1	
	th-Fox	Spencer Tracy-Gene Tierney Dan Dailey-Joanne Dru	Nov., 52 Apr., 52	105m 93m	Oct. 4 Mar. I	(S) 1551 1253	AYC	A-1	Very Good
	MGM	Stewart Granger-Deborah Kerr	Nov., 52	101m	Sept. 27	(S) 1542	AIC	A-1	very occu
CHIET Man The /acies)*	Rep.	I-b- W Manage O'Hara	Not Set	129m	May 17	1365	AV	A-2	Superior
QUIET Man, The (color)* Quo Vadis (color)* (218)	MGM	John Wayne-Maureen O'Hara Robert Taylor-Deborah Kerr	Spec.	168m	May 17 Nov. 24	1118	AY	A-1	Superior
RAIDERS, The (C) (301)	Univ.	Richard Conte-Viveca Lindfors	Nov., 52	80m	Oct. 11	1558		A-2	Very Good
Rainbow Round My Shoulder (C) (503)		Frankie Laine-Billy Daniels	Sept., '52	78m	Aug. 9	1477	AY	A-1	Good
Rains Came, The (256) 20t	th-Fox	Myrna Loy-Tyrone Power (reissue)	June,'52	95m 5	Sept. 8,'39				
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., 52	89m	Feb. 9	1229	A	В	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., 52	86m	Jan. 12	1185	A	8	Excellent
	Univ. Para.	Jeff Chandler-Alex Nicol	May, 52	83m	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)* Red Planet Mars	UA.	Alan Ladd-Lizabeth Scott	May, 52	84m	Nov. 17	1109	A	A-2	Good
Red River	UA	Peter Groves-Andrea King John Wayne-M. Clift (reissue	May 15,'52 June 6,'52	87m 125m	May 17 July 17,'48	1367	AY	A-2	Fair Excellent
Red Shoes, The (color) (Brit.)	UA	Moira Shearer-Anton Walbrook	June 13,'52		Oct. 23,'48	4357	AY	8	Excellent
Red Skies of Montana (color) (207) 20t		Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-I	Very Good
Red Snow (439)	Col.	Guy Madison-Ray Mala	July,'52	75m	June 21	1418	AY		Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, 52	95m	Feb. 9	1230	AY	A-1	Good
	th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1	Fair
Ride the Man Down (C)	Rep.	Brian Donlevy-Forrest Tucker	Not Set		Sept. 20	(S) 1534			
Ring, The	UA	Gerard Mohr-Rita Moreno	Sept. 26, 52	79m	Aug. 30	1510		A-2	Good
River, The (color)	RKO	Radha-Esmond Knight	Feb. 15, 52	99m	Sept. 8	1006	AYC	A-2	Good
	Para.	Tim Holt-Norine Nash	Mar., 52	60m	Feb. 9	1230	AYC	A-I	Good
Road to Bali (color) Robin Hood (see Story of Robin Hood)		Bing Crosby-Bob Hope	Dec.,'52		July 17	(5) 1443			
	dono.	Jane Nigh-John Archer	Mar. 9,'52	71m	Mar. 8	1262		A-1	Good
Rose Bowl Story, The (C) (5204) N	Aono.	Marshall Thompson-Vera Miles	Aug. 24,'52	73m	Aug. 30	1509		A-1	Excellent
	h-Fox	Jack Buetel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2	Good
Rough, Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, 52	54m	June 28	1427	AYC	A-1	Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. I	1125	AYC	A-I	Very Good
	Univ.	Ann Blyth-Edmund Gwenn	July, 52	90m	June 28	1426	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17,'52	80m	Apr. 12	1314	AY	В	Good
	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Sept. 20	1534		A-I	Good
Scandal Sheet (415)	Col	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	AY	A-2	Good
	MGM	Stewart Granger-Janet Leigh	June, 52	115m	May 17	1365	AYC	A-2	Excellent
	Univ.	Yvonne De Carlo-Rock Hudson	June, 52	81m	May 31	1382	A	В	Good
	ppert Aono.	Cesar Romero-Lois Maxwell John Archer-Marguerite Chapman	Oct. 3,'52	71m	A 20	1510		A-2	Good
	Unity	Ralph Richardson-Raymond Huntley	July 27,'52 Aug.,'52	74m	Aug. 30	1442		A-4	Good
	ppert	Valentina Cortesa-Audrey Hepburn	Aug. 29,'52	87m	July 12 Aug. 30	1510		A-2	Fair
	Para.	Alan Ladd-Jean Arthur	Not Set	07111	Apr. 19	(S)1323		24-8	
She's Working Her Way Through									
College (C) (128)*	WB	Virginia Mayo-Ronald Reagan	July 12,'52	101m	June 7	1389	AY	В	Very Good
	dGM dGM	Gene Kelly-Debbie Reynolds Esther Williams-Barry Sullivan	Apr., 52	103m	Mar. 15	1281	AYC	B	Excellent
	4GM	Carleton Carpenter-Jan Sterling	May, '52 Dec., '52	109m 75m	Apr. 12 Aug. 9	1313 (S)1478	AYC	A-I	Excellent
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, 52	87m	Mar. 22	1290	A	A-2	Good
Snow White and the Seven Dwarfs									
	RKO	Disney Feature (reis	sue) Feb., '52		Dec. 25,'37		AYC		- "
	h-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20	1533		В	Excellent
Somebody Loves Me (color) (5203) Something for the Birds (238) 20th	Para. h-Fox	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23	1501		A-2	Very Good
	Para.	Victor Mature-Patricia Neal Joan Fontaine-Ray Milland	Oct., '52 Mar., '52	81m 89m	Oct. 11 Feb. 2	1558	A	A-2	Good
	Univ.	Tony Curtis-Piper Laurie	Sept., '52	75m	Aug. 23	1502	~	A-2	Good
	Para.	Bob Hope-Jane Russell	Aug., '52	95m	July 19	1453	AY	B	Excellent
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, 52	83m	Apr. 12	1313	AYC	A-1	Good
South Pacific Trail	Rep.	Rex Allen	Oct. 20, 52						
Spider and the Fly, The (Brit.)	Bell	Eric Portman-Nadia Gray	May 1,'52	73m	Mar. 29	1298		A-2	Fair
Springfield Rifle (C) (204)	WB	Gary Cooper-Phyllis Thaxter	Oct. 25,'52	93m	Oct. 4	1555			Good
	h-Fox	Clifton Webb-Ruth Hussey	Dec., 52		Aug. 30	(5)1511			
	Para. Univ.	Rosemary Clooney-Lauritz Melchior	Not Set	25-	Oct. 4	(S) 1551	AV	4.2	Good
	h-Fox	Ann Sheridan-John Lund Joseph Cotten-Teresa Wright	Mar., 52	85m 85m	Mar. 8	1261	AY	A-2	Good
	ppert	Paul Henreid-Lizabeth Scott	Nov., 52 June 16, 52	71m	June 7	1389		8	Good
	Para.	Dean Martin-Jerry Lewis	Not Set	100m	Oct. 11	1557			Excellent
Storm Over Tibet (416)	Col.	Dianna Douglas-Rex Reason	July,'52	87m	Dec. 29	1169	AY	8	Good
Story of Robin Hood (C) (391)* Disney-		Richard Todd-Jean Rice	July, 52	84m	Dec. 22	1289	AYC	A-1	Very Good
Story of Will Rogers (color) (129)*	WB	Jane Wyman-Will Rogers, Jr.	July 26, 52	109m	July 19	1453	AYC	A-I	Excellent
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Sept., '52	80m	Oct. 4	1550		В	Fair
Strange Ones, The (Fr.) Mayer-King		Nicole Stephane-Edouard Dermithe	July, 52	95m	Aug. 9	1477			Good
Strange World Stranger in Between, The (Brit.) (284)	UA	Angelica Hauff-Alexander Carlos Dirk Bogarde-Elizabeth Sellars	Mar. 28,'52	85m 84m	Apr. 12	1315	AY	B A-2	Average Von Good
susuador in portatori, inte (pini.) (204)	willet,	sogarde-Entabern Sellers	Aug., 52	97177	Aug. 23	1302	~1	A-2	Very Good

			Balance	Bunnin		EWED -	Nat'i	RATING	S-Heral
TITLE—Production Number—Co	mpany	Stors	Release Date	Running	y (S)==	ynopsis Page	Groups	L. of D.	
treetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22,'52	122m	June 16	885	A	В	Excellent
udden Fear (362)*	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A	A-2	Very Goo
ALE of Five Women (Ital.)	UA	Conar Colleano-Gina Lollobrigida	Mer. 7,'52	86m	Feb. 16	1238	AY	A-2	Good
all Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Dec. 16, 52		A 7 (E)		4.34		
ales of Hoffmann (color) (Brit.)	MGM	Moira Shearer-Robert Helpmann	June 13,'52	138m	Apr. 7, 51	793	AY	A-2	Excellent
alk About a Stranger (228)	RKO	George Murphy-Nancy Davis	Apr., 52	65m	Mar. I	1254	AY	A-2	Goog
arget (227)	RKO	Tim Holf-Linda Douglas	Apr., '52	60m 80m	Apr. 5	1306	AYC	A-1	Good
arzen's Savage Fury (225) ell It to the Marines (5212)	Mono.	Lex Barker-Dorothy Hart	Apr., '52	aum	Mar. 22	1290	AYC	A-I	Good
hief. The	UA	Leo Gorcey-Huntz Hall Ray Milland-Rita Gam	June 15,'52 Oct. 10,'52	85m	Sept. 27	1541		A-2	Excellent
hief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., 52	78m	Mar. 29	1297	AYC	B	Good
hief of Venice	20th-Fox	Maria Montez-Paul Christian	Dec., 52						
his Above All (253)	20th-Fox		ue) May, 52	110m	May 16,'42				
hree for Bedroom C (color) (124	) WB	Gloria Swanson-James Warren	June 21, 52	74m	May 31	1383	AYC	A-2	Fair
hree Sinners (French)	Sachson	Fernandel-Line Noro	July, 52	84m	Aug. 2	1471			Average
hunder in the East	Para.	Alan Ladd-Deborah Kerr	Not Set		July 12	(5)1442			
hundering Caravans (5173)	Rep.	Allan Rocky Lane	July 20, 52	54m	Aug. 2	1471		A-I	Good
mber Wolf (5222)	Mono.	Kirby Grant	Dec. 28,'52	63m					
the Shores of Tripoli (color)	201 5								
(257)	20th-Fox		ue) July, 52		Mar. 14,'42	1222	4.34	4.0	
morrow Is Too Late (Ital.)	Burstyn	Pier Angeli-Vittorio De Sica	Apr. 12,'52	103m	Apr. 19	1322	AY	A-2	Excellent
o Many Girls (382)	20th-Fox		ie) Aug., 52	85m	Aug. 20	1511511			
p Man	AA	Richard Widmark-Joanne Dru	Dec., 52		Aug. 30 Sont 20	(S) 1511 (S) 1535			
rpedo Alley (AA-23) ughest Man in Arizona (C) (510		Mark Stevens-Dorothy Malone	Nov. 30, 52	90m	Sept. 20	(5)1433			
	RKO	Vaughn Monroe-Joan Leslie Tim Holt-Linda Douglas	Oct. 10,'52	50m	July 5 Feb. 2	1222	AYC	A-1	Good
ail Guide (219) easure of Lost Canyon (C) (209)		William Powell-Julia Adams	Feb., 52 Mer., 52	81m	Feb. 16	1237	AYC	A-1	Good
omba, the Tiger Man (5201)	Lippert	Special Cast	Oct. 24, 52	Olim	700. 10	1437	AIO	W-1	0000
opical Heat Wave (5126)	Rep.	Estelita-Robert Hutton	Oct. 1,'52	74m	Oct. 11	1559			Good
ilsa (color)	UA		June 6, 52		Mar. 19,'49	,			Excellent
rning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., 52	85m	Sept. 20	1533		A-2	Good
and the feese,									
NDER the Red See (305)	RKO	Documentary	Oct., '52	67m	Oct. 4	1549		A-I	Very Go
ntamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	A-2	Good
ntamed Women	UA	Lyle Talbot-Doris Herrick	Sept. 12,'52	70m	Aug. 23	1503		A-2	Fair
ALLEY of Eagles (5114)	Lippert 20th-Fox	Jack Werner-Nadia Gray Marlon Brando-Jean Peters	Apr. 25,'52 Mar.,'52	83m	Mar. 22 Feb. 9	1290	AYC	A-2 A-2	Excellent
va Zapata (206)*	4UTH-FOX	Marion Brando-Jean Peters	Mer., 32	113111	100.	1227	~1	74-4	Excellent
(AC from Walla Walla (5123)	Rep.	Judy Cenove-Stephen Dunne	Oct. 10,'52	83m	Sept. 20	(S)1534			
Vaco (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. I	1254		A-2	Very Go
/agon Team (476)	Col.	Gene Autry	Sept., '52	61 m	Sept. 13	1526	AY	A-1	Good
lagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, 52	70m	June 21	1418		A-1	Good
Vait Till the Sun Shines, Nellie	201 5	to a Batan Mark Mark	1.1.150	100-	h4 21	1291	AY	A 2	English
(color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, 52	108m 98m	May 31	1381	AY	A-2 A-1	Excellent
Valk East on Beacon (426)*	Col. Realart	George Murphy-Virginia Gilmore Susan Shaw-Maxwell Reed	July, '52 Apr., '52	80m	Apr. 26 Apr. 19	1321	~1	A-2	Very Go Fair
Vall of Death (Brit.) Vashington Story (238)	MGM	Van Johnson-Patricia Neal	July, 52	82m	June 28	1425	AY	A-I	Excellent
ay of a Gaucho (color) (229)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4	1549		A-2	Good
(e're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, 52	85m	June 28	1425	AY	8	Excellent
hat Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	IIIm	Aug. 2	1469		A-2	Excellen
hen in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. I	1253	AY	A-1	Very Go
here's Charley? (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30,'52	97m	June 28	1425	AYC	A-1	Very G
hip Law (5251)	Mono.	Whip Wilson	Feb. 3, 52		Dec. 29	(S)1170			
hispering Smith vs. Scotland Yard	4								
(222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., 52	77m	Mar. 15	1282	AY	A-2	Good
hite Corridors (Brit.)	Rank	Googie Withers-Godfrey Tearle	June 21,'52	102m	June 21	1418			Good
ild Heart, The (274) (color)	RKO	Jennifer Jones-David Farrar	July, 52	82m	May 31	1382	AVC	В	Good
ild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15,'52	54m	May 10	1357	AYC	A-I	Good
ild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., 52	97m	Jan. 19	1193	AYC	A-2	Good
ild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchenan	May 12,'52	70m	May 24	1374		A-I	Good
fillie & Joe Back at the Front [23		Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4	1550		A-1	Very G
ings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, 52	72m	Aug. 9	(S) 1478	AYC	A-2	Excellen
inning Team, The (125) ith a Song in My Heart(C)(210)*	20th For	Doris Day-Ronald Reagan	June 28, 52 Apr., 52	98m	May 24 Feb. 23	1373	AYC	A-I B	Excellen
ith a song in My Heart (C) (210)	UA UA	Susan Hayward-David Wayne Adam Williams-Meg Randall	May 8, 52	117m 75m	Apr. 5	1307	A	A-2	Very G
oman of the North Country (51		round frimains wed Kenden	way 0, 32	7 Jm	mpr. 0	1301		24.4	. s. y 3
(formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Sept. 5, '52	90m	Aug. 2	1470	AY	A-2	Good
oman's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell		90m					
orld in His Arms, The (C) [227]		Gregory Peck-Ann Blyth	Aug., 52	104m	June 21	1417	AY	A-1	Excellen
yoming Roundup (formerly									
Hired Guns) (5254)	Mono.	Whip Wilson	Nov. 9,'52	69m	July 12	(5)1443			
ANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-I	Average
ankee Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., 52	86m	Sept. 13	1525	AY	A-I	Very Go
ou Cen't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17,'52	82m				A-2	, ,
ou for Me (240)	MGM	Peter Lawford-Jane Green	Aug.,'52	71m	July 26	1462	AY	B	Good
oung and the Damned, The (Mex.									
Mayer	-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, 52	80m	Apr. 19	1322	4.94	C	Very Go
oung Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, 52	84m	Mar. I	1254	AY	A-2	Fair
	Transferred.	Audrey Hepburn-Nigel Patrick	June 9,'52	80m					
Young Wives Tale (Brit.) Yukon Gold (5221)	Stratford Mono.	Kirby Grant	Aug. 31, 52	62m		(5) 1442			

FEATURES LISTED BY COMPANIES — PAGE 1493, ISSUE OF AUGUST 16, 1952 SHORT SUBJECTS CHART APPEARS ON PAGES 1518-1519, ISSUE OF SEPTEMBER 6, 1952



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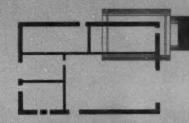
FURNISHINGS

DESIGN

PHYSICAL OPERATION

VENDING

Planning the Drive-In's Main Building, with the



New Larger Lenses as a Basic Factor



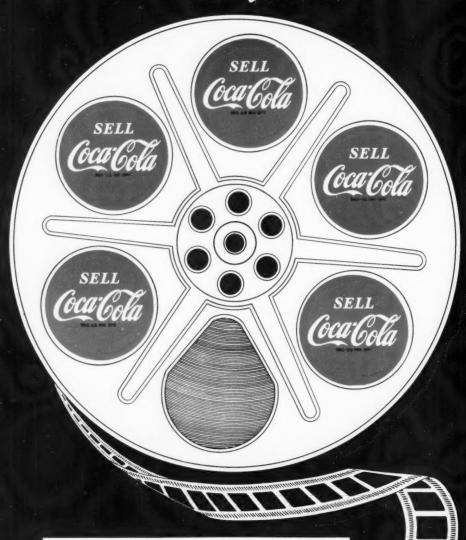
PRODUCT-and PERFORMANCE

The Urgent Need of Projection-Sound Modernization-page 8

CINERAMA ON BROADWAY

OCTOBER ISSUE: Section 2 of Motion Picture Herald of October 11, 1952

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# Better Theatres

for OCTOBER 1952

GEORGE SCHUTZ, Editor

# The Urgency Of Theatre Modernization

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better heather is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.



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The time may at last be arriving when the business will do something about the deplorable state of the bulk of its theatres. Attendance has taken a turn upward pretty generally. The Government promises an early end of those controls which have been most restrictive upon the enterprise of this business. One hears leading exhibitors talk about future operation, whereas not so long ago one hardly dared refer to the future without raising the dread image of television. Laughter was reported to have been heard at the TOA convention in Washington. Drive-ins have had a great summer." It looks like a good season for indoor operation. So maybe modernization can now get an effective hearing.

In this issue of Better Theatres we point out what is missing from the performance of product in thousands of theatres. But the full breadth of the problem of obsolescence is concurrently dealt with by the Publisher of Motion Picture Herald and Better Theatres, on the editorial page of the Herald.

A few months ago Martin Quigley, Sr. called sharply for economies in Hollywood in accordance with the realities of the industry in these new times. A deterring condition of the industry has long been mounting production costs.

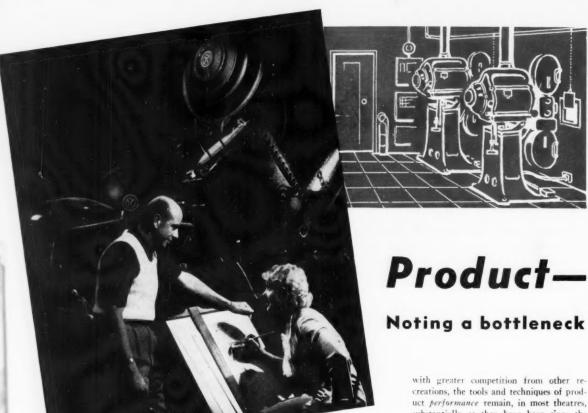
In calling as forthrightly for theatre modernization, from building to vital equipment, he now turns to another condition that is retarding recovery of the industry. Like production costs, it is not a new burden. It has been growing for years—since before the war. The war itself accelerated obsolescence in several directions. And now the burden has become intolerable.

If things are better—if only a little bit better—the industry had better get started on the job of modernization. For it is a big one. It won't be completed in a day. And it may be later than we think.

-G. S.

NEXT ISSUE-

Fall Buyers Number to be published November 15th.



A time when the motion picture theatre business is crying for superior product and sensational invention to save it, equipment manufacturers and dealers testify that it is making little use of the tools at hand to get full value from the fine product already available.

So far as such things can be measured by other criteria than the solid metallic ring of coins on the deal plate, pictures appear to have an average quality as high as at any time in the history of the art. On the whole, product during the last couple of years has been getting an excellent public press. Although confronted by a cost structure calling for drastic readjustment, Hollywood has responded to the demand for "better pictures." Yet its new output is being performed before the public with just about what the Exhibition branch of the business has been using for the past fifteen or twenty years!

Third-dimension, without the controversial benefit of spectacles, would be a neat trick. Assuming that it could be done, as no one has any present right to do, it wouldn't come very soon, and when it did it would levy a handsome charge on the

theatre business for changes in equipment. Let changes in equipment come now for the benefit of the motion picture as it is.

Low-intensity projection lamps have been obsolete for over fifteen years, yet some 25% of the nation's theatres still have them. Today's projectors are so rock-steady that only a couple of inches of masking would actually be required to absorb vibration even at a drive-in theatre; but thousands of theatres have not had new mechanisms and bases for twenty years or more. Much of the sound equipment in theatres today was made when Hollywood was still wrestling with its early problems of noise and frequency range.

#### BETTER TOOLS GO UNUSED

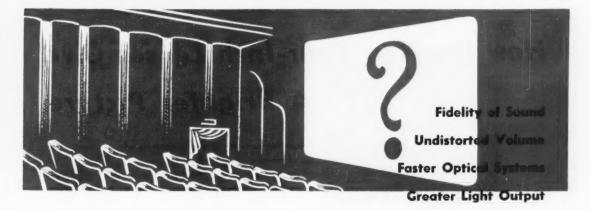
On the other hand, progress has been steady in the equipment that produces the performance. Some of the most significant advance has occurred during only the last several years. In relatively few theatres is product enjoying the full advantage of it. With television bringing sight-and-sound entertainment into a steadily expanding number of homes-ostensibly free-and

with greater competition from other recreations, the tools and techniques of product performance remain, in most theatres, substantially as they have been since the revolution of sound-while better tools and techniques stay, so to speak, on the dealers' shelves.

The film production division of the industry has called attention to this repeatedly during the last few years. It seems to their creative and technical executives rather contradictory to demand greater effort from them when the Exhibition branch, as a whole, is indifferent to the performance of their product. Special sessions of several committees of the Society of Motion Picture and Television Engineers were organized for the organization's convention this fall, for the sole purpose of discussing ways and means to improve projection and sound reproduction. It is a serious situation,

The ways and means of better performance offered by equipment and methods available here and now are not sensational, not gimmicks to "tide things over," but solid refinements of the art, with some laving the ground for further enduring advancement.

In the last few years every department and every part of the theatre sound and projection system have been improvedvastly over the last dozen years. New soundheads are available which can translate the records on film with perfect fidelity. The studios are improving their recording processes continuously. The recording range has been extended to 8000



# and Performance

#### in the supply of greater entertainment

cycles, and the volume range may swing 60 decibels—the full power of large orchestras.

Between 1935 and 1937 all the principal manufacturing companies pooled their individual patent rights so that all could manufacture soundheads to the best standard specifications. It seems utterly ridiculous to hope that old pre-1937 soundheads with all their mechanical and electrical imperfections can still be used to distort and murder modern recordings of drama and music. In order to reproduce sound-on-film faithfully a new type oil-damped soundhead is an absolute necessity.

#### **RECORDING RANGE TODAY**

The use of modern wide-range sound tracks requires that the theatre amplifier have sufficient carrying capacity to reproduce adequately this increased volume range without overloading and distortion. Originally audio output powers of 3 and 12 watts were considered adequate, but since recording range has been increased to cover tremendous swings of orchestral volume, screams, gunshots, earthquakes, warfare and other sound effects, it is necessary that amplifiers should have sufficient capacity to maintain complete naturalness without undue overloading, regardless of the size of the auditorium.

For that reason amplifiers now range from outputs of 15 watts for houses of 600 seats, to 100 watts for the largest houses. Some drive-in theatres may have amplifiers

which have an aggregate power output of several hundred watts. For good quality and proper dramatic presentation, it is absolutely essential to have an amplifier sized properly to suit the specific theatre auditorium

In order to transform and deliver these large quantities of audio power effectively to the audience, the newer loudspeakers must be used. Formerly large exponential horns, or direct-radiating cone speakers, were used singly or in multiple; but it was found that any of these could reproduce the full range of the frequency spectrum recorded in the sound track.

New loudspeakers were designed consisting of two-speaker systems which divide the full frequency range between them. Large cone-speakers mounted in huge folded horns (tubs) handle the low frequencies (from 50 to 500 cycles), and specially designed units mounted on short cellular horns handle the high frequencies (from 500 to 8000 cycles). These new speakers handle the necessary power without distortion, distribute sound evenly to all areas of the auditorium, and reproduce efficiently the proper range of frequencies. In order to modernize sound reproduction in theatres, these new loudspeakers are an absolute necessity.

#### ADVANCES IN PROJECTION

What has been done to advance the visual part of the motion picture? Here the last few years have shown the greatest

White Screen Light
Larger Pictures
Steadier Images
Efficient Screens
Dynamic Screens
Less Servicina

progress of all. Lamp, projector, lens and screen manufacturers have been crowding each other in the production of better made, better functioning, more efficient equipment.

Lamphouses have been designed using efficient reflector optical systems which will handle carbons from 7mm to 10mm, which will deliver from 3300 lumens up to 12000 lumens to the screen during operation!

Lamps with condenser optical systems handling 13.6mm carbons, will deliver from 7300 to 14000 lumens to the screen.

But the new lamps alone cannot produce the above results. They must be matched with the proper projector, and the proper lenses to deliver the proper result at the screen. This combination is to be considered as a complete projection system.

The high efficiency of the new lamps is mainly due to their very effective optical systems. The large reflectors are capable of collecting light from very wide angles, thus they have very high optical speeds. In order to utilize this performance, lens manufacturers have developed projection lenses of matching high speeds (f/2.0 and f/1.9) in all practicable focal lengths.

These new lenses, now available, can increase the efficiency of some projection systems as much as 50%. In order to accommodate the new lenses, which have dia-

(Continued on page 26)

# How the New Four-Inch Lenses Give



PHOTO COURTESY OF BAUSCH & LOME

# A Brighter Picture

Presenting facts not generally appreciated concerning highspeed lenses of long focal length—facts of particular value to drive-in projection, therefore—as noted in the article beginning on following page—to drive-in theatre design.

By GIO GAGLIARDI

anxious waiting, the high-speed projection lenses have finally come into full bloom. Today projection lens manufacturers are marketing f/1.9 and f/2.0 lenses, fully corrected, completely surface coated, and in all focal lengths. These lenses represent a really remarkable advance in the science of optical design and in the art of glass grinding and polishing.

The final result derived from the production of large-diameter lenses proves once again that our industry can meet any demand or requirement if sufficient pressure is applied. The advancing art and standards demanded tremendous amounts of light for theatre screens, and the lamp and carbon manufacturers provided them the present wonderful, economical sources of high-intensity white light.

In this progress, the lamp optical speeds became better than the projection lenses could accommodate. This brought demand for faster and better lenses. But optical engineers of course pointed out that projectors were not designed to use the new high-speed lenses. The reason was that the new lenses, especially in longer tocal lengths, would require barrels up to 4 inches in diameter if they were to have speeds of f/2.0 or better. The projectors had their film apertures too close to the center frames of the mechanism to make room for the large lenses.

The projector manufacturers responded immediately, however, with new models which incorporated every improvement including newly designed lens mounts that could easily accommodate the new 4-inch diameter high-speed modern lenses. Now we have properly matching equipment—efficient arc lamps for high-intensity carreficient ar

have tremendous advantage in designing both indoor and drive-in theatres.

At one time it was preferable to keep the projection room close enough to the screen so that lenses with focal lengths of 4 inches to 5 inches could be used. This was done because faster lenses were available only in short focal sizes. But now, where [/1.9] lenses may be obtained in focal lengths up to 7 inches, there is no penalty attached to those projection systems which must use the longer focal lengths.

#### ADVANTAGE FOR DRIVE-INS

To the contrary, drive-in theatres are substantially benefited by the coming of these new lenses. It has been practice, for



good economic reasons, to house the refreshment stand, restrooms and the projection room in one building. The new lenses allow greater latitude in locating this main building so as to satisfy all the claims of conven-

ience to patrons, of refreshment sales, and of efficient projection.

With a lens of 3-inch focal length, the distance from projector to screen should be 200 feet for a picture 60 feet wide. The average drive-in is not likely to have a picture quite that big; however, I have here used 60 feet as a feasible maximum, beyond which screen illumination noticeably suffers under the remaining limitations—due basically to the heat-on-film problem—of

(Continued on page 27)

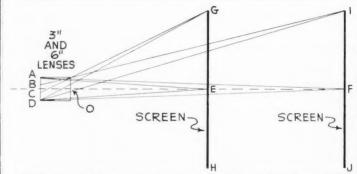


FIGURE 1—Illustrating the greater light transmission of a lens of long focal length with a diameter of 4 inches (pictured in photo at top of page) in contrast to that of the short focal length lens of smaller diameter. The screen images (GH and IJ) are the same size, with one considered to be 220 feet from the projection lens, the other 440 feet. At the centers of the picture (E and F) the light is the same for both distances. However, from the outer area of the nearer picture (G) only the lens area CD can be seen, hence only this portion delivers light to this outer region of the image. On the other hand, from point I of the farther picture, a larger lens area (BD can be seen, indicating how it is that more light is delivered to point I by a lens of long focal length than to point 6 by one of shorter focal length. A 3-inch lens shows an efficiency factor of 56%, contrasted with 86% for a 6-inch lens. (See text.)

high-speed lenses of 4-inch diameter on the possible location of the projection booth of a drive-in theatre...



— explained in Installment 8 of GETTING INTO THE DRIVE-IN BUSINESS By WILFRED P. SMITH

Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.



Main building of Terrace drive-in, Albuquerque, N. M. (See box on next page.)

# Planning the Main Building

N THIS article, as in the entire series of Getting into the Drive-In Business, it is the intention of the writer to offer fundamental and practical procedures for developing the finished product, which for the purpose of explanation is considered to be a medium-sized drive-in (approximately 600 cars), this to be of good standards, yet constructed at prudent cost for economical operation.

With this installment we take up the

main building, dealing with it in its usual function as housing for the projection room as well as the refreshment and restroom facilities. But before going into the construction and layout of such a building, it would be well to appreciate a new factor that has been introduced by the advent of projection lenses of long focal length and 4-inch diameter.

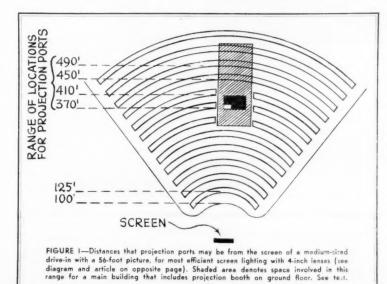
These new lenses, which provide more screen light in any theatre of relatively

long projection throw, are of such benefit to the drive-in theatre that the projection lenses should be considered at the outset in planning the refreshment-restroom-projection installation.

Experts in the optics of motion picture projection point out that the new highspeed lenses of 4-inch diameter are substantially more efficient in light transmission in focal lengths from 51/2 to 7 inches than the smaller lenses of shorter focal length. [The reasons for this are discussed elsewhere in this issue by Gio Gagliardi .-Ed.] in this series we have used a width of around 56 feet as a proper one for a drive-in of about 600 cars; and the ramp plan submitted in a previous installment located the main building at the seventh ramp, which places the projection ports, if the booth were housed on the ground floor of this building, 370 feet from the screen. This is the distance at which a 51/2-inch lens gives a picture 551/2 feet wide.

#### DISTANCES FROM SCREEN

The availability of high-speed lenses (f/2.0, or even f/1.9) in focal lengths up to 7 inches of course allows the projection ports to be moved considerably back if there are conditions that make that desirable. With 7-inch lenses, the projection throw can be as much as 500 feet for a 56-foot picture; and if one wanted to project a picture as large as 60 feet wide (perhaps spilling the beam off the screen instead of using masking), the ports could be moved back to approximately 540 feet, placing



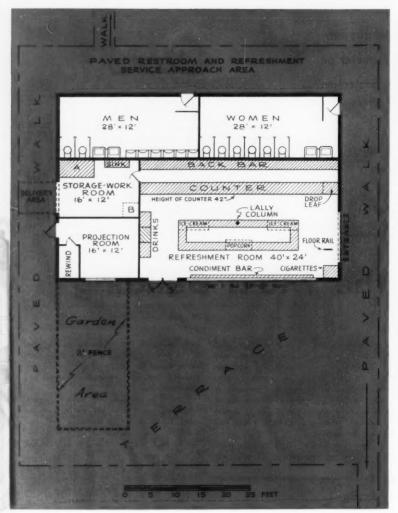


FIGURE 2—Illustrating space requirements of a main building housing refreshment facilities, restrooms, and projection room in common location on ground floor. This layout provides accommodations usually ample for a medium-sized drive-in. For details of plumbing see Figure 4. In off-seasons storage-work room could house a jeep. Otherwise space B could be used for preparing a food specialty.

them a little behind the front of the twelfth ramp, the last one of a 600-car drive-in.

One reason for placing the main building at more or less the rear of the ramp system is not a permanent one; it is a consequence of Government restrictions on copper. In some locations copper has been saved by inducing the utility to bring the power line as far as the ramp area.

There are other reasons, however, for locating the projection booth farther back than the seventh ramp. While it of course is not necessary to associate the booth structurally with the refreshment-restroom installation, that is likely to be the most economical way of providing for it; and with a 60-foot picture the building could be designed for placement so as to inter-

rupt only two ramps instead of threeeven, for that matter, only one.

The writer questions the advisability however, of placing the refreshment and restrooms so far from the center of the audience as to seem remote. Rather than do this, we think it would be better, if a 60-foot picture were wanted, to bring the main building into the last ramps and place

#### Terrace Drive-In Projection

The main building of the Terrace drive-in at Albuquerque, N. M., pictured on the preceding page, is located at the rear of the ramp area, with the projection booth built on the roof. With the projector apertures 540 feet from the screen, f/1.9 Kollmorgen lenses are used in 7-inch focal length, giving a picture 60 feet wide (screen 64 feet). The Terrace, an operation of All-States Theatres of Abilene, Tex., and managed by James Griffing, has a present capacity of 600 cars, a potential one of 820. Lamps are RCA "Brite-Arc" operated at 108 amperes from selenium rectifiers.

the projection booth on the roof. This, indeed, might supply another reason for moving the main building farther back than the seventh ramp—the roof could be "terraced" for seating.

Those are possibilities that will appeal much or little according to the individual situation. A picture size of around 56 feet, however, is normal for a 600-car capacity with the screen masked, and this gives a range of 370 to 490 feet from the screen for location of the projection ports—that is, at the seventh, eighth, ninth or tenth ramps (see Figure 1).

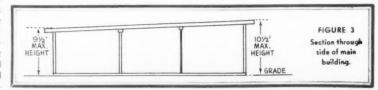
# Plan and Construction Of the Main Building

In a drawing (Figure 2) a plan is presented that represents the writer's experience with a variety of schemes for the main building of a drive-in. A projection room is included among the spaces provided in this place, placed on the ground floor in accordance with common usage of sound economic basis.

The projection space is of recommended size, 16x12 feet, with a partitioned-off rewind room. For the location of equipment, and the necessary power supply installation, manufacturers and dealers of projection and sound apparatus gladly supply complete detailed plans. Other installations are indicated for the basic guidance of the construction and sub-contractors.

Some main buildings of drive-ins are of frame construction, except for isolation of the projection room by inner fireproof walls. Others are of concrete or cinder block. Naturally, any type of standard con-

(Continued on page 24)





Not just claims but VISIBLE improvements distinguish the NEW 9 mm "Suprex" projector carbon in any 9-8 mm copper-coated high-intensity trim.

AND THAT'S NOT ALL! With an optimum current range of 65-75 amperes, the new 9 mm "Suprex" carbon and the 8 mm "Orotip" C negative carbon can be substituted directly for the 8 mm-7 mm carbon trim up to 70 amperes\*. Merely install appropriate holders and guides in your present equipment and get:

- More light at slightly increased current
- Equal light at same current
- Lower carbon consumption and cost
- Better light distribution at all currents

\*Above 70 amperes, see your theatre supply dealer for his equipment recommendations.

BUY WISE-DEMAND TO SEE THE DIFFERENCE!



The terms "Suprex" and "Orotip" are trade - marks of Union Carbide and Carbon Corporation

#### NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation 30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kaneas City, New York, Pittsburgh, San Francisco Canada: National Carbon Limited, Montreal, Toronto, Winnipeg

# On the House

\* editorial reports and comment on events, trends, people and opinion

# This Is Cinerama on Broadway

UNLESS THE proprietors of Cinerama arrange shortly for performances in other sections of the country, we hope a large number of theatre operators will find the time and sufficient surplus from the box-office or snack stand take to travel to New York to see the show at the Broadway theatre. There does not seem now to be any great hurry about it so far as the run is concerned, for the enthusiastic reception of Cinerama at its opening September 30th provoked prediction that it would be on view there for a long time (at \$1.20 to \$2.40 a head.) On the other hand, Cinerama has some things to say about the motion picture as a medium exclusively of the theatre that one in the business might well want to hear at first hand as soon as

There is always the chance, of course, that you might not like it. When one has looked daily for many years at a little picture of moving images looming distantly out of surrounding blackness, it is pretty devastating to have that world of the screen spread out vastly and move in on you, so dominating and intimate that you are

scarcely outside of it. Sometimes, if the material so wills, you are in it.

We know of the reactions of some theatre people to the maskless screen with synchronous luminous surround. Available for installation now as the RCA "Synchro-Screen," it has been installed in scores of theatres and is daily going into many more. But the first opinion of some exhibitors was that it made the picture too "bright," too "close," which may be interpreted as too dominating and intimate. Cinerama goes a lot farther in that direction.

#### AN EYE-FILLING IMAGE

The Cinerama image comes close enough to filling the field of vision to command the senses completely. The Broadway theatre has a proscenium arch that must be more than half the width of the auditorium at that point. The stage opening is 44½ feet wide. The Cinerama screen spans a straight lateral distance of 56½ feet. It has including its curved wings, a lineal width of 64 feet.

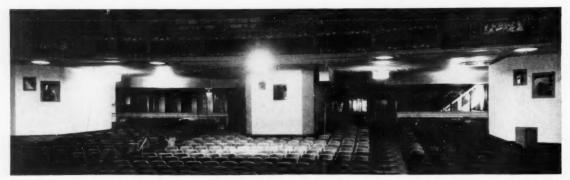
With that picture the first-night audience

was fascinated. After an introduction of standard projection, it was swept up into the big world of Cinerama and taken on a roller coaster ride. If such rides are not your idea of fun, you could escape it only by closing your eyes, or turning your head away. (We closed our eyes.)

An experience quite as real was a trip by air across the United States. It was like sitting in the front cabin of the plane. When the ship banked sharply, you felt yourself tilted with it.

The special aptitude of Cinerama for scenic material, notably natural scenery where it can use its unique width and depth of focus, provided many a moment when the eyes were given to see as they could never otherwise behold such beauty. The standard motion picture, since acquiring realistic color, is capable of similar effect. But to all that can be done with today's lenses, color processes and film, Cinerama adds a panoramic range of vision, plus enormous physical scale. The result is a new and stunning experience.

The sound of Cinerama is not new in the sense that the cinematography and pro-

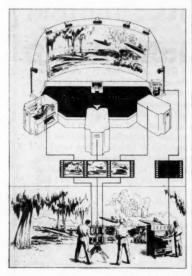


Main floor of the Broadway theatre with the three projection booths of Cinerama installed. Altogether the required space cost the capacity only 400 seats.

jection are. We had control track sound, with speakers in the auditorium as well as behind the screen, in Walt Disney's "Fantasia," which also distributed signals among the screen horns according to the direction of the pictorial sources. In the Broadway setup there are nine speakers-five behind the screen, one on each side, one in back of the main floor, and one behind balcony seating.

The sound system is new, however, in that the six tracks are magnetically recorded and reproduced by the film method developed by the Hazard Reeves organization, which now owns Cinerama. William R. Latady of that company supervised the Broadway installation, for which the structural changes for accommodating the screen were designed by Lescaze Associates, New York architects.

For the three projectors (see accompanying schematic diagram of the Cinerama system), fireproof booths had to be erected



The scheme of Cinerama-three films shot with a camera having three synchronized lenses, then projected with three co-ordinated mechanisms to a three-part curvilinear screen. Sound is on a separate six-track film activating three screen horns and several auditorium speakers.

on the main floor (see photo). In theatres with a low enough balcony, they could be placed at the front of that level. In any case, the projection lenses have to be on a line perpendicular to the center of the image it projects.

Because of its size and curvature, the screen required special curtain track design. Using Vallen equipment, the Novelty Scenic Studios of New York provided for travel to each side, two curtains in each direction, with one folding behind the

(Continued on page 41)

NO DRIVE-IN CAN AFFORD TO DO WITHOUT A . . . . .

PERMASCREEN

- LAST A LIFETIME
- NO MAINTENANCE
- 40% MORE REFLECTED LIGHT
- UNIFORM REFLECTION AT ALL TIMES

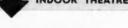
Pete Stathis of Sparta Drive-In, Sparta, Wisconsin, has this to say about his new Permascreen:

I am certainly glad that you sold me PERMASCREEN for my new drive-in theatre. It is all that you claimed—plus the fact that we opened much

earlier than expected as we didn't have to wait to apply three coats of paint. The picture is perfect—in fact, as good as our indoor theatre.

PRODU POBLOCKI





- MARQUEES Conventional and Inner Service
- NAME SIGNS
- **BOX OFFICES**
- FRONTS Vitracon and Stainless Steel

Distributed by

#### IATIONAL THEATRE SUPPLY

THERE'S A BRANCH MEAR YOU

WRITE TODAY

FOR INFORMATION

LAND SONS



NO

"the

MORE

PAINTING

Screen with

FOR THE

DRIVE-IN THEATRE

a future

- SNACK KAR Mobile Food Vendor
- TRAFFIC CONTROL Mobile Traffic Director
- . ATTRACTION SIGNS
- . NAME SIGNS

**BOX OFFICES** 



## READ THE ADS - they're news!

THE RIGHT COMBINATION ... for any curtain job!



CURTAIN TRACKS CURTAIN MACHINES

We support the most celebrated curtains in the world

ADC Curtain Track plus **Autodrape Curtain Machines** 



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Allestows Pa

The TESMA TRADE SHOW at the Morrison Hotel in Chicago, November 15-19... in conjunction with the 1952 national convention of Allied States exhibitor organization—



WILLIAM C. DeVRY



JACK KIRSCH Allied Convention Chmn.



ROY BOOMER
Tesma Co-ordinator

# An Event of Timely Challenge

This year's Tesma Trade Show is to be extraordinary in a number of ways. First of all, it will be the largest exposition of theatre equipment and supplies in the industry's history, which means that it will be the most representative and therefore the most helpful to the people who own, who man, and who design our theatres.

Next, it is to be the first such exposition held concurrently with the convention of a national organization of theatre operators. As the first to join the Theatre Equipment Manufacturers Association in a trade show under the latter's auspices, the Allied States Association of Theatre Owners has inaugurated an arrangement by which the business can enjoy the benefits of an annual comprehensive display of its implements without undue inconvenience and impracticable financial burden. In 1953, the Tesma Trade Show will run day-and-date with the convention of the Theatre Owners of America.

Finally, this year's exposition is an event of challenge. A motion picture theatre is a pretty complex institution physically, and at the 1952 Tesma Trade Show will be displayed and demonstrated the latest developments in its materials and tools. If the difficulties of these times have stimulated the energy necessary to deal with them, this year's exhibits will have a record attendance of theatre operators and technicians, from all factions and sectors.

In September, two months before the opening day, the number of booths reserved had gone over a hundred, with practically every class of theatre equipment, supplies and services represented. It is such representation of the market that makes an industrial fair the most convenient and economical way to keep posted on the latest implements and methods of one's business. It's all there, in one place, set out for inspection, rigged for demonstration, with attendants on hand to give expert explanations and direct, informed answers to your questions—and, it should be added, to hear from theatre people themselves experiences that may lead to further improvement in design.

That's the sort of thing that makes an exposition of this kind invaluable. The theatre operator and his technical aides can examine the stuff, see it operating or applied, through

all the amazing variety of things that theatre operation involves—and it can be done in a day or two, with a minimum of wear and tear.

It is stimulating, too. We've question quite a few theatre people at these shows about that. The answer has invariably referred to the exchange of ideas that goes on. When the Tesma trade shows began in 1946, with reactivation of the manufacturers' association after the war, there was little more than tentative promise of what the affair could mean to theatre operators and staffs. By 1949, however, the displays had become spectacular in both scale and variety. At the 1950 exposition in Chicago (none was held last year because of Government restrictions on the business) the function of the exposition, as a source of information and ideas for theatre management, quite overshadowed that of manufacturer-dealer contact.

That development promptly suggested, with the force of its obvious logic, that future Tesma shows should be held concurrently with a national convention of theatre operators. And this is the policy that goes into effect in November to give the exposition greater practical significance to the industry as a whole.

Action of the exhibitor organizations has made the Tesma show the industry's annual "Show for Showmen," something that the business should somehow have contrived long ago. And as an industry institution it would come to be of still further service if it could be associated with a group of more or less concurrent conventions, representing all interests of the business.

With the amazing array of products that make up a theatre, and with Hollywood sending stars and perhaps new films for preview, the industry could stage an annual exposition of major interest to the public press, which here would be focusing attention upon the technical and creative marvels which make this industry great.

In the meantime, the exhibitor-manufacturer-dealer arrangement that we have is an important achievement. Every theatre operator and technician who can go should be at the inaugural of it in Chicago next month.—G.S.

# THEATRE SALLES A department devoted to refreshment service

## Methods Urged to Prepare a Greater Role for "Concessions"

GREATER attention on the part of theatrmen to the operation of their refreshment stands is paying off well in dollar increases. That's the finding of the Theatre Owners of America's Concessions Committee in a report submitted to the convention and trade show at Washington, D. C., last month. It was delivered by the chairman, Harold J. Fitzgerald, president of Fox-Wisconsin Theatres.

Increasing recognition of the importance of the refreshment stand has led operators, according to the committee, to a desire to increase their knowledge and experience by discovering what has been successfully accomplished. To help in securing and analyzing this information, the concessions



Harold J. Fitzgerald, president of Fox-Wisconsin Theatres and chairman of the concession committee of the Theatre Owners of America.

TOA committee tells exhibitors to pool results of their successful experiments in refreshing merchandising, and to plan for larger snack sales possibilities in growing attendance.

chairman has named a special committee made up of theatre and concession representatives. Its work will be to pass on to the membership pooled results of successful experiments

Every four months it is planned to have each committee member forward a report to the chairman outlining queries from exhibitors in his territory, his own opinions and recommendations, and the results of experiments. From these reports the chairman would prepare a composite quarterly report to be issued to the trade press, with suggested reproduction in a manner that will allow the exhibitor to incorporate them into a file on refreshment vending operations.

An indication of the sort of material that might be compiled was given by the committee itself in its report to the convention. For one thing, the group found a growing awareness on the part of refreshment product and equipment manufacturers of the importance of the motion picture field as a market for their merchandise. In the belief that this interest should be cultivated, the committee listed several recommendations

that might be made to these product manufacturers by the exhibitors.

#### **ADVICE TO SUPPLIERS**

One of the theories supported at last year's convention was the elimination of the retail price on candy wrappers. Protests against this practice have brought satisfactory results, said the committee, and it urged that operators continue to voice their objections to manufacturers.

Further in regard to candy, the value of open packaging was cited. Manufacturers should package their merchandise so that its inviting contents are visible to the prospective customer, it was pointed out.

Also in talking to the candy manufacturer, the exhibitor should put in a plug for reciprocal advertising, the committee declared. Reference should be made to theatres in the national advertising of candy and other products, with emphasis on the fact that the product can be enjoyed "while relaxing in comfort and witnessing a large screen motion picture in natural color."

As one suggested means of going about

this, the concession chairman told of his tactics upon learning that a large candy manufacturer was initiating a candy carton in the form of a television set for appeal to television audiences. Contacting the firm, Mr. Fitzgerald pointed out that this would not be a profitable item for theatres to handle and asked if the company had in mind developing a candy box "featuring large screen motion pictures for audiences everywhere."

#### IDEAS FROM OTHER FIELDS

Theatre refreshment merchandising can also be improved by use of trends developed by other American businesses, the committee advised. "The pressure of reduced incomes almost to the vanishing point has made many businesses, including chain stores and supermarkets, aware of the fact that they must take on additional lines to show a necessary improvement in gross dollars," it said. "This is being assisted by training the American family to increase their dollar purchases through visual selectivity, self-service and bulk merchandise."

Visual selectivity is defined as bringing the merchandise closer to the customer and thereby increasing the possibility of his purchasing more than one item. No signs can take the place of the merchandise itself, the committee asserted. The value of self-service was proved, it declared, in a recent survey in which 5,000 customers in twelve shops were checked. Shoppers in self-service stores made purchases in 25% less time, and bought 16% more merchandise, than a similar number of customers in other types of stores also checked.

Regarding bulk merchandise, the committee reported an increase in customer acceptance of visual bulk products at the following retail prices: 19c, 23c, 29c, 33c, and 39c.

Theatre operators were also urged to keep pace with other businesses in the matter of introducing new items that may be placed on the market. "Inasmuch as there seems to be many such items available that will afford not only a patron service, but will also improve the exhibitor's returns," the report said, "it is recommended that the committee explore and incorporate any such items they deem advisable in their quarterly reports on new forms of potential income in addition to concessions."

Highly important also in proper merchandising, according to the committee, is the selling of quality products exclusively. In this way, it was pointed out, all theatres nationally will benefit because together they will have built a reputation with the public that only fine products are obtainable at motion picture theatres. Sales can be greatly stimulated, it was also pointed out, through the use of intermission trailers. Each successive trailer, the report stated, should "sparkle with new, fresh, selling treatment and ideas." Companies preparing these should confer with exhibitor groups before starting "so they will release only interesting messages with multiple sales appeal."

A warning was sounded in the report against the possibility of state or municipal taxes being imposed on refreshment operations. Exhibitors were admonished to be on the alert for any such moves and guard against them by strict sanitation supervision. Any let-down in standards of cleanliness will give fuel to protax movements, it warned.

#### PREPARING FOR FUTURE

Summing up the future possibilities of theatre refreshment operations, the committee said it could be best illustrated through the present, as follows:

"Take the square footage of space now occupied by your concession stand versus the square footage of space occupied by the balance of your theatre. Determine the profit returns per square foot from each-keeping in mind that your present concession returns are only a small share of the great income you can secure in the future."

"There is no question," it added, "but that we are entering a new era of increasing motion picture attendance through constantly improving product, theatre television, and third-dimension, and simultaneously entering into a new era of added revenue. The extent of this income will depend on the ability of the theatre operator to prepare and specialize in this lucrative field."

#### DRIVE-IN "OVER-EMPHASIS"

In another report at the TOA convention by the drive-in theatres' committee, refreshment operations were discussed. Owners were warned against practices that give building snack bar profits a more important operative posistion than the film merchandise itself.

"We have seen many half-dollars driven from the box office by overly long breaks, short subjects booked because the customers don't like them and go into the snack bar, or shows too long and tiring in order to keep them present long enough to get hungry." this committee declared.

"More than once this year a film salesman has been heard to say, "Buy and book this short subject, it will fill your concession stand'. We can't agree, for our first duty is to entertain our paying customers with what we have on the screen—not charge them admission for the privilege of buying at our refreshment stands."



It pays to give your patrons what they want

ON THE SCREEN and at the **CONCESSION STAND** 

For extra profits...display popular

Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum



#### Theatres Urged to Participate In Campaign to Boost Popcorn

THE FIRST full-scale national advertising program ever focused directly on an increase of popcorn sales is being sponsored during October, November and December by the Popcorn Institute, Chicago. Operators of theatre refreshment stands have been invited to participate in the "Popcorn Fall Festival" by co-ordinating local promotion and advertising with the national campaign, which will utilize magazines, newspapers, television and radio.

Under a plan offered to theatres by the Institute, exhibitors are asked to pay a tax of 5c per hundredweight on their corn purchases. This amount will be matched by the Institute and the proceeds used for the specific promotion of popcorn sales in theatres.

To induce theatre managers to join in the campaign, the Institute has prepared material pointing out the wide extent of the national promotion and the impact it can have on theatre sales. "Make Popcorn as much a part of movies as peanuts are at the circus" is announced as the aim. It is pointed out that while popcorn accounts "for more than 50% of concession revenue in many theatres, sales and profits are slipping." This is attributed to the greater promotional programs of "low profit competitive products."

#### UNITED ACTION ASKED

Theatre operators are urged to join in the effort to achieve extensive publicity and editorial support in newspapers through "united group action." Joining with the Institute in launching the campaign are the Morton Salt Company, Wesson Oil Snowdrift Sales, Inc., and the Can Manufacturers' Institute. The National Association of Popcorn Manufacturers and the Popcorn Processors Association have played

a key part in co-ordinating tie-ins throughout the popcorn industry. Both groups have offered counsel to advertising agencies of Morton and Wesson so that maximum benefits for popcorn can be achieved through the company's advertising.

Set for October 26-31 is "National Popcorn Week." For this promotion NAPM and PPA are co-operating in a program to send news, feature and recipe releases to leading newspapers, radio and television stations and feature magazines throughout the country.

#### MAGAZINES BACK CAMPAIGN

One feature story, "Popcorn—Big Business in the Balcony," has already appeared in Quick Magazine (September 8). The November 4th issue of Look Magazine will feature "Popcorn's Popping," a big double-page spread of pictures and story in color, plus a co-operative "Party Time Promotion" with 13,780 grocery stores. The stores will co-operate by featuring popcorn in newspaper advertising and placing overwire and window poster units throughout all branches. Parade Magazine will have a full-page story on popcorn in its November 2nd issue.

Plans of the Morton company call for featuring popcorn on over 3,000 billboards in over 500 key markets throughout the United States. A full-page four-color ad saluting "National Popcorn Week" will be placed in Life Magazine for October 27th, and other ads will appear in Ebony, Better Homes & Gardens, Ladies' Home Journal and Good Housekeeping. Four insertions of 70-line ads will appear in over 850 newspapers. In addition, the company will utilize its sales and promotion staff to distribute to all related outlets point-of-purchase material including over-the-wire hangers, price cards and shelf cards.

During the same period, the Wesson company will place advertisements featuring popcorn in the following consumer publications: Parade Magazine (November 9), This Week Magazine (November 16), Women's Day Magazine (November), Family Circle Magazine (November), and others.

Besides their respective programs, the Morton and Wesson companies will join hands for a co-operative promotion in the form of facing half-pages in full color for the November issue of the Ladies Home Journal, and Better Homes and Gardens.

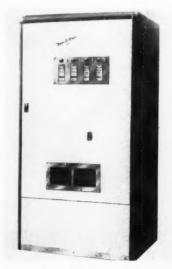
Radio advertising tie-ins will include the Morton program, "Visitin' Time," and Wesson's "Dr. Paul" series on 84 stations. The latter company will also sponsor television announcements in seven key cities.

For its part, the Can Manufacturers Institute will send editorial material to food columnists and feature writers on newspapers, and prepare radio and television scripts to be sent to leading women's program broadcasters and telecasters.

#### Automatic Vender of Milk and Fruit Juices

A NEW MILK and fruit juice vending machine offering a choice of four separate items, has been developed by the Fruit-O-Matic Manufacturing Company, Los Angeles. Named the "Dari-O-Matic 500," the machine handles one-half pint and one-third quart cartons of milk, chocolate milk or, fruit drinks.

There are four separate National coin slots, accommodating two nickels and one



dime each. Coin changers permitting sales at odd-cent prices are optional.

Dimensions of the unit are 75 inches

## PETER PAUL LAUNCHES GREATEST ADVERTISING DRIVE IN CANDY

HISTORY!



● Peter Poul's gigantic, new fall and winter promotion is the hottest the candy industry has ever seen! It's really power-packed—with big, colorful outdoor posters, television spots, radio newscasts and spots, plus hard-selling Sunday comics! Now, more than ever, is the time to make sure your stocks of Peter Paul Mounds and Almond Joy are BIG and COMPLETE!



OUTDOOR—New, full-color Peter Paul 24-sheet posters are going up in 300 cities and towns coast to coast! These posters, like the one shown here, will reach more people than any other outdoor candy advertising!

RADIO - The local newscasts and spots that have made Peter Paul

famous from Maine to California are hitting hard again this year! Mounds and Almond Joy sales stories will go over the airways into more than 100 major markets!

COMICS - Millions of kids - and adults, too - will read about Peter

Paul candies as they enjoy the evopopular comic sections of 71 bigcirculation Sunday newspapers!

TELEVISION—Attention-getting TV spots in key markets will combine both sight and sound to whet the appetites of millions for Peter Paul Mounds and Almond Joy!



high, 40 inches wide, 27 inches deep. It has a two-tone baked enamel finish and rock wool insulation. Refrigeration is provided by a package-type unit with sealed compressor, which is easily removed for cleaning or servicing. Maximum capacity in storage is 512 cartons...

#### Convention to Feature Theatre Popcorn Sales

A DISCUSSION of the handling, merchandising and selling of popcorn at theatre refreshment stands will be featured on the first day of the eighth annual popcorn industries convention, according to an announcement from Thomas J. Sullivan, executive vice-president of the National Association of Popcorn Manufacturers. The convention will be held at the La Salle Hotel in Chicago, November 12, 13, 14.

Scheduled to participate in a panel discussion on "Getting Maximum Returns from Concessions Operations," are Harold J. Fitzgerald, head of the Fox-Wisconsin Amusement Corporation, Milwaukee; Abner Horn, Rainbow, Inc., Lake Charles, La.; J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto; Charles Manley, Manley, Inc., Kansas City, Mo.; and L. A. "Skip" Dunn, New England Theatres

Service Corporation, Boston. The panel will consider indoor and outdoor theatres.

The theme of this year's convention is "Popcorn, America's Newest Big Business," according to convention chairman, Harry T. McNamara, vice-president of Blue Star Foods, Inc., Rockford, Ill. Assisting him are Irving Singer of the Rex Specialty Bag Corp., Brooklyn, N. Y., who is exhibition chairman; Martin D. Coopersmith, Marjack Company, Washington, D. C., social chairman; and J. J. Fitzgibbons, chairman of the opening luncheon.

#### New Drink Dispenser With Magnet-Drive Pump

A NEW TYPE of refrigerated drink dispenser which circulates juice around the cooling turret by means of a tiny magnet-drive pump within the bowl, has been announced by the Jet Spray Cooler Company of Somerville, Mass. Holding a capacity of 3 gallons, the unit has a plexiglass, strata-dome bowl. Drinks are cascaded over the top of the plexiglass reservoir, with the movement designed to prevent accumulation of unattractive pulp as the contents are dispensed. A thermostatically controlled temperature of 38 to 40 degrees is maintained from top to tap.

The entire reservoir and top can be

lifted out as one piece for cleaning. Sanitary protection of the tap and cabinet interior is provided by a Westinghouse "Odorout" sterilamp.



The unit is rubber-mounted to avoid vibration and noise, and is encased in a royal blue plastic cabinet. The entire unit measures 21½ inches high, 14½ inches wide, and 17 inches deep.

#### Hot Coffee Dispenser With Four Selections

A CUP OF hot coffee black, with fresh cream or sugar, or with both—is dispensed automatically by a

new coffee vender marketed by the Coan Manufacturing Company, Madison, Wis. Tradenamed the "U-Select-It," the machine has a capacity of 600 cups. The coffee used, it is pointed out, is pure, no cereals or fillers being employed. It comes to the operator in powder form to be converted to limid.



Components of the unit are detachable for quick servicing. Valve, tubing and container, all separate units, may be removed as one piece. Coffee and sugar containers lift out with no fastenings to remove. Refrigeration is accomplished for cream with a Dole "IPlate" and Tecumseh compressor.

Set for five-cent operation, with ten-cent optional, the coin mechanism is a National "rejectors" change-making unit, accommodating nickels, dimes and quarters. Overall measurements of the vender are 26x26x 69 inches.

#### A SNACK BAR THAT CHANGES WITH THE SEASONS



Dressing up the refreshment stand with special displays in keeping with the season of the year is one method used at the State theatre in Nashua, N. H., to attract the attention of incoming patrons and thereby spur snack sales. For summer the stand was given a marine motif as demonstrated above. Fishing nets, floats, fish cutouts, pennants, etc., were used in designing the stand by Dave Wright, manager of concessions and vending for Colonial Theatre Company, Inc., Nashua, owners of the State. Most of the material was borrowed from a local clothing store; the ship model was loaned by a theatre employe; and the signs and murals prepared by the regular sign painter. Now that summer is over, F. D. Scribner, manager of the State, reports that the stand will be redecorated for the fall season.

### The Drive-in..



★ A regular department devoted

to the design, epuipment and operation of outdoor theatres.

## something new in special drive-in attractions designed to appeal to the youngsters has been devised by W. R. (Wally) Kemp at the Grand Island drive-in, Grand Island, Nebr., an operation of Commonwealth Theatres of Kansas City, Mo. It's a "Non-Ferocious Zoo"—a "zoo" of small domestic animals in cages, where the children can watch their antics before the film program begins each evening.

While Mr. Kemp, who is co-owner as well as manager of the Grand Island, offers the youngsters other "bonus" activities—including a well-equipped playground and Shetland ponies for riding—the miniature zoo now claims first place in popularity. Once the children have seen the animals, says Mr. Kemp, they continue to talk about them to their neighborhood pals, and on the next visit they are likely to bring some friends along. What's more, the novelty doesn't wear off, as it was originally feared it might. The visitors say they like to watch the progress of their "pets".

Surrounded by a wooden fence at the

#### A "Non-Ferocious Zoo" for a Permanent Drive-In Feature

When a miniature zoo was installed at the Grand Island drive-in at Grand Island, Neb., it was feared the novelty might wear off; however, its popularity steadily grew.

rear of the drive-in grounds, the zoo contains separate cages for the animals placed at intervals along a winding sidewalk. Among the "non-ferocious" pets on view are a white rabbit, a mother cat and kitten, Mary's Little Lamb, Porky the Pig, an adult and baby raccoon, three ground squirrels, a mongrel dog, Mary's White Rooster, Donald Duck and his three "nephews".

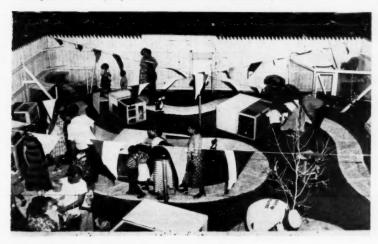
Also placed along the paths are card-

board cutouts of film cartoon characters, including Porky Pig, Tom and Jerry, Sylvester the cat, Mickey and Minnie Mouse, Tweedie Pie the bird, Woody Woodpecker, Stinky the Skunk, Pluto the Dog.

Entrance into the zoo is permitted only to children under twelve, and adults are barred unless they are accompanied by the youngsters. Free tickets must be requested

(Continued on page 26)

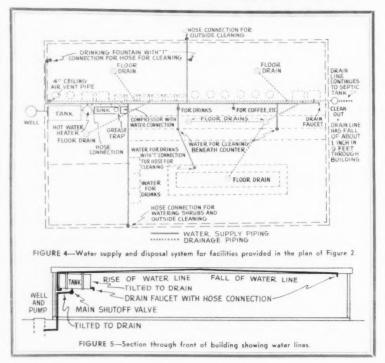
The Grand Island drive-in's "non-ferocious" 200 (below) houses 23 animals in small cages placed at intervals along a winding sidewalk. The 200's lollipop tree (right) is loaded down with lollipops three nights a week, and young visitors under twelve are allowed to help themselves.





#### Planning the Drive-In Main Building

CONTINUED FROM PAGE 12 -



struction for such a building is suitable it it is acceptable in cost.

One method is to use 8x12 concrete or cinder blocks for outer walls, with main partitions of 4x12 blocks; and 1x12 wood beams bearing marine plywood overlaid by asbestos shingles for the roof.

Another, employing frame construction, is to erect the building with 2x4 studding, on 16-inch centers, or 12-inch centers if the area is subject to severe wind storms. Roof construction is similar to that for a block building.

A local building contractor is of course in a position to specify materials according to standard practice for a structure of such size and purpose. What we are most concerned with here is the functional scheme which guides the various contractors.

#### FOUNDATION AND FLOOR

A first concern is the foundation. Betore allowing the foundation and concrete floor slab to be poured, the local building inspector, if any, should be consulted, for there may be a code governing this construction. Here's an example:

In New Jersey, local codes often require

that the foundation must be below the first line, irrespective of its size, for a one-story building-that is, not less than 3 feet deep, and not less than 16 inches wide.

Now this is an extremely heavy foundation for the size of building represented

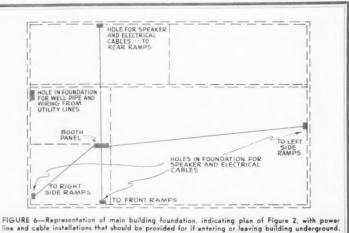
by the accompanying plan; in many communities, less material would suffice. That is the reason the writer suggests seeing the local building inspector first: that might allow a big saving.

In a drawing of the foundation are indicated provisions for electric power and speaker cable, in the event these are to be carried underground into and out of the building through the concrete. Insert a metal box 10x12 inches at the intervals indicated in the foundation drawing. These locations are opposite the partition where the main will be placed, where the water line from the well will come in, and where the disposal line will go out. These precautions will eliminate having to break through the set concrete (a harrowing experience that the writer has witnessed).

#### WASTE DISPOSAL

In digging out earth for the floor slab, a ditch for the main sewerage disposal line (Figure 4) should be dug. From the beginning of it throughout the area of the building it should have a fall of 1 inch for every 5 feet, as far as the point at which a 6-inch cast iron drainage pipe will begin just outside the foundation. A clean out trap should be placed at each end of the disposal line, that at the women's room side to be a double trap.

With a plan like that submitted, with plumbing economy being provided for by a single-line installation for each supply and disposal, it is recommended that the iron pipe leading to the aseptic system be not less than 6 inches, so as to reduce chance



of clogging. The floor drains need not be more than 2 inches since they carry only

A grease trap should be provided for waste water flowing from the sink to the main disposal line (this grease trap will have to be cleaned at periodic intervals of 30 to 45 days).

#### WATER SUPPLY

To further conserve on costs, the oneinch water supply pipe (copper or galvanized) that comes off the main line could be left outside of the partition that faces the inside wall of the storage room and run underneath the back counter of the refreshment stand. The only portion of water pipe not recommended for exposed installation would be that supplying the drinking water. In frame construction, this should run through the studs (by boring a 11/2-inch hole) and the partition, with an elbow protruding for hooking up later. This will avoid the possibility of having someone pull the pipe off the wall after you are in actual operation.

As indicated on the plan, to get water to the outer counters for refreshment operation and cleaning, the one-inch pipe line will have to be dropped below the finished concrete floor grade and come up out of the floor at its desired location. The same applies to the floor drains, the top of which must be provided for in the roughing-in of the plumbing, so as to make the top come even with the finished poured concrete flooring.

#### TEMPORARY SUPPORT

If you are concerned about supporting your inside partitions and the weight of the roof, until plumbing and electrical lines are in, it is well to build up beneath the studs with concrete blocks, wedging them tightly at distances of every 3 or 4 feet with small pieces of lathe or wood blocks. These can be removed when your floor is poured.

The same applies to the placement of your tank. This can be set up on concrete blocks wedged in on each side to keep it from moving in any direction. You are then in a position to tie in your well with your storage tank to provide water for the workmen on the premises with a small gasoline motor pump to get enough supply.

Another procedure is to arrange for the position of the 2-inch main that will come out of the tank to hang from the ceiling, but not to place your tank, using a hand pump set up on top of the casing. In any event have your local board of health check the water before the workmen drink it.

The next installment will deal with the electrical installation of a building like that submitted here.

#### Complete PACKAGED Drive-in Theatre Equipment

BY Ballantyne

As the originator of "packaged" equipment for drive-in-theatres, Ballantyne still offers the only complete pack-age unit for any size theatre. Ballantyne also offers a layout of the size drive-in you desire on your own piece of property, including entrances, exist, ramp detail, pro-jection and concession room pians, etc., free of charge to purchasers of Ballantyne equipment. The job of build-ton purchasers of Ballantyne equipment, the job of build-man and a local contractor to erect the procession room building. Your problem is reduced to the simplest terms. Write for complete free details.



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#### The Grand Island Non-Ferocious Zoo

(Continued from page 23)

at the box-office when regular admission is paid, and then presented at the zoo entrance. Uniformed attendants are on hand to supervise both children and animals and explain the exhibits to the inquiring youngsters.

Three nights a week a special treat is provided in the form a candy tree from which each child is allowed to pluck a lollipop as he leaves the zoo.

The idea for this unique drive-in attraction occurred to Mr. Kemp last year during a trip to Kansas City with his wife and ten-year-old daughter. After a tour through the main section of the Swope Park Zoo there, the adults were tired and ready to leave, but were finally induced to visit the special children's zoo also. There and then the idea to duplicate this zoo on a smaller scale was born.

Armed with enthusaism for the idea, Mr. Kemp took his plans to the operators of local lumber firm and they agreed to provide him with the necessary lumber in exchange for a trailer advertising their business on the drive-in screen. The same

arrangement was worked out with a construction company.

When the time came to secure occupants for the new cages, Mr. Kemp found many of his patrons willing to contribute a variety of animals. Even today he is still receiving offers of new pets. Mostly they have to be refused because of space limitations.

In construction of the cages, special shelters were provided to protect the animals from rain and sun. The cages stand off the ground on four legs, which helps to expedite maintenance—Attendants can easily clean under them and they do so each day. The area is also sprayed with disinfectant each evening before opening time as an added precaution.

Directly behind the zoo is "Monkey Land," where two monkeys climb a small tree or swing on a trapeze for the entertainment of drive-in customers. A contest restricted to children was held recently to determine names for the monkeys. Two prizes of \$25 each were offered. The contest attracted much attention.

The Grand Island playground is equipped with a merry-go-round, slide and swings. This area is covered with a carpet of blue grass around which benches are placed for parents. Here Shetland pony rides are available free for the pleasure of the small fry.

#### Product— And Performance

(Continued from page 9)

meters up to 4 inches, and in order to provide a pressing need for better construction and better lubrication, the projector manufacturers finally produced new models which have incorporated all the most advanced designs.

Consider now the projection screen itself. New development in plastics have provided high-quality flexible sheetings which give efficiency of 85%.

Industry engineers have established a value of 10 foot-lamberts for screen brightness, and that is what every theatre should provide, at a minimum. With proper choice of available equipment, and assuming, as we certainly may, efficiencies of 75% for the screen, and 85% for the projection system, it is possible to give product the benefit of picture widths to 40 feet.

Here and there is a theatre which represents, in the main, the steady technical advancement of the art. But the record of developments and equipment sales show a tremendous lag generally.

Not Production, but Performance is where the business is dragging its feet.



#### How Four-Inch Lenses Give A Brighter Picture

- (Continued from page 10) .

motion picture light sources. Now it is possible to maintain a picture as large as 60 feet wide with the projection room moved back a distance of 440 feet from the screen, while a 7-inch lens would permit locating it a 100 feet farther back.

And this may be done without decreasing the light on the screen! In fact, the screen light will actually be improved!

It has been observed that when using lenses of the same speed, but of different focal lengths, the lens with the longer focus provides a much higher side-tocenter illumination ratio at the screen than the lens with the shorter focal length. This increase in marginal brightness serves to make the larger drive-in pictures much more alive and realistic.

#### TRANSMISSION FACTORS

Let us discuss the various factors that control the illumination at the screen sides as compared to the screen center, and see why a change in lens focal length would produce such improvement.

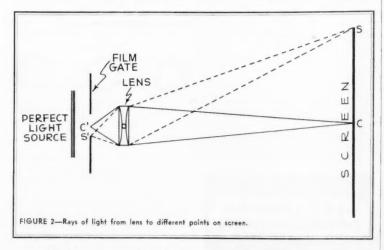
Right off, we must realize that there are several physical reasons why the light at the side of a screen may be lower than at the center. First, the image of the carbon

It is possible to minimize these side losses by utilizing a smaller central section of the carbon crater as the light source, and by using a higher speed lamphouse optical

Even if it were possible to have an ideal system, in which the light intensity at the gate is completely uniform, there remains two more factors which will reduce the light at the margin of the screen to a level lower than the center. Figure 2 schematically shows two rays projected from a film aperture to a screen by lens O. Assuming that the brightness on the film gate at S'is equal to C', the brightness on the screen at S is lower than at C.

This is due to the fact that the distance from the lens to the side of the screen is greater than its distance to the center of the screen; also, that the lens presents a smaller surface to the side of the screen than to the center.

It has been found that the illumination decreases towards the edge of the screen as the fourth power of the distance from the point on the screen to the projection lens. This loss in light, especially for screens 60 feet wide may vary from 2% for projection throws of 440 feet, to 6% for pro-



crater which is focused upon the projector film gate does not produce equal light intensity across its full width. This is due to the uneven intrinsic brilliancy across the diameter of the carbon crater, and to the deficiencies of the lamphouse optical system which tend to favor the center of the film aperture rather than the sides or corners.

jection throws of 220 feet.

However, a far greater light loss at the screen margins is produced by the inherent physical construction of projection lenses. We talk about ideal lenses and draw them as simple, single sections, but we all know that the modern lens, with its tremendous magnifying power, has to have all kinds of corrections. Spherical and chromatic aber-



produced with Lorraine Carbons is unsurpassed.

The Star-Core feature of the positive Lorraine Carbons is your guarantee for a brighter, whiter and steadier light-more evenly distributed over the entire surface of the screen . . . more economically!



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rations have to be so carefully corrected that six separate glass elements are used in most high-class lenses.

These elements, when assembled and cased properly, generally occupy cylinders from 4 to 6 inches long. It is a fact that these tubular lenses have some length which gives rise to marginal light losses. (It has been shown that the light reaching any point on a screen is equal to the light intensity at the film gate multiplied by the effective area of the projection lens as seen by that point on the screen, divided by the square of the distance from the lens to the screen.)

#### VIGNETTING --- OR "CAT'S-EYE"

Figure 3 shows the relative amount of clear lens area which might be seen from the center and either side of a projection screen. This decrease in lens area produced by the masking effect of the lens barrel is called "vignetting" and is a factor present in all lenses. For any given lens speed the amount of vignetting, or loss, in marginal light depends upon two things:

The width of the screen, and The focal length of the lens.

Figure 1 shows a comparison of two different lens and screen setups. Screen GH is the same size as screen IJ. Screen GH is 220 feet from its lens, which has a focal length of 3 inches; screen IJ is 440 feet from its lens, which has a focal length of 6 inches

From points E and F, the center of the two screens, the full diameter AD of the lenses may be seen. Thus the light at the center should be the same for both screens.



FROM MARGIN



FROM CENTER OF SCREEN

FIGURE 3-Representation of "vignetting" effect.

From point G on screen GH, only a portion CD of the lens may be seen and therefore only this portion delivers light to the screen margin.

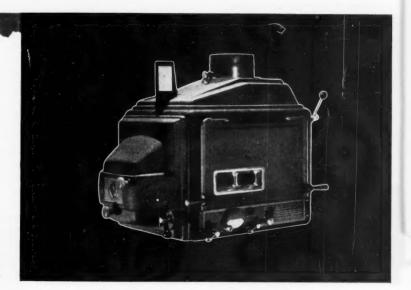
However, from point I on screen IJ, the portion BD of the lens may be seen, and it will be noted that BD is much larger than CD, and for that reason more light will be delivered to point I by the longer focus lens, than to point G by the shorter focus lens.

Figure 4 shows a comparison of the relative screen illumination due to changes in marginal brightness produced by lenses of different focal lengths, but of the same speed. The effect of vignetting may be very severe in the extremely short focal lengths. A 3-inch lens shows an efficiency factor of

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#### Another New TRANSVERTER

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56%, as against a factor of 80% for a 41/2-inch lens, and an efficiency factor of 86% for a 6-inch lens!

Until very recently high-speed lenses, with their high transmission efficiencies, were available only in short focal lengths.

RELATIVE ILLUMINATION

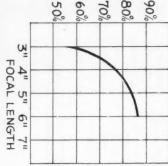


FIGURE 4-Change in illumination due to vignet-

It is now possible to obtain the same high speeds of f/1.9 and f/2.0 in the long focal lengths, and thus we should be able to utilize this greater advantage for higher marginal or side illumination.

In drive-in theatres, these new largediameter, long-focus lenses permit locating the projection room as much as 550 feet away from the screen; and furthermore, they deliver more light at distances of 370 feet or more, with better distribution across the screen.

Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer more than twenty years. Until recently he was a technical executive with Warner Bros.

#### TELEVISION AT A DRIVE-IN



One of the first drive-ins to install television is the S-3 theatre near Rutherford, N. J., where a capacity crowd watched a showing of the Marciano-Walcott title bout recently. The television equipment at the drive-in is RCA Victor, and the picture projected is 24x36 feet. The management reports that thousands had to be turned away.

## method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

## Efficient Handling of the Miscellaneous Cleaning Chores

of floors and carpeting concluded in this space last month, it was pointed out that such work constitutes the larger part of the regular theatre maintenance routine. But certainly not all. Foremost among other tasks is the care of washrooms, a daily job.

#### WASHROOMS

Most washroom walls are tile while floors are terrazzo. Procedures for maintaining these surfaces, as recommended by leading authorities, were discussed in the May and July issues of Better Theatres. It should be emphasized again, however, that harsh cleaners containing abrasives are detrimental to such surfaces, leaving them flat and dead looking, and tending to soften especially the tile.

#### HAND BASINS

In cleaning hand basins, scouring powder on a rag should be used. Basins should be rinsed thoroughly after the powder is applied as the abrasive in it does not dissolve.

#### URINALS AND TOILET BOWLS

Urinals and toilet bowls can be cleaned by using a liquid bowl cleaner on a rag or old paint brush. It is important that workmen scrub thoroughly behind the sides of urinals and under the edges of the toilet Following up the recent series on carpet and floor maintenance with a discussion of recommended practices for other housekeeping jobs in theatres.

bowls. If these are not cleaned well and regularly, they begin to smell bad, the odor coming from dried urine that has not been washed off. After use of the liquid cleaner, the urinals should be thoroughly cleaned by flushing.

For bad urinal stains, pumice powder and ammonia have proved effective. The powder should be sprinkled on first and a few drops of ammonia placed on top of it. The area should then be scrubbed vigorously with a deck brush. This is the practice at New York's Radio City Music Hall, where maintenance men say it works well.

#### PINE DISINFECTANT

After the toilet bowls, urinals, hand basins, and floors are cleaned and rinsed, it is a good idea to use pine disinfectant liberally. One-half to one teacupful of pine disinfectant should be placed in a clean gallon jug, which should then be filled with fresh water. This makes a milky white solution, which should be applied to the toilet seats and urinals and the floor around

them. Some of the disinfectant should be left in the water in the bowl. It makes a pleasant odor and helps to kill germs. At the Music Hall the floors are mopped with this solution after each show break.

Some types of cleaners used in rest rooms are acid, and workmen must be cautioned not to use them anywhere except in toilet bowls and urinals. Even when applied correctly in these areas, care must be taken to flush them out with sufficient water to remove them thoroughly.

#### OTHER CLEANING AREAS

Throughout the rest of the theatre, the frequency of cleaning requirements varies all the way from daily to monthly. Along with the vacuuming of carpeting in the auditorium, the concrete floors there should be swept daily. For general sweeping in each row a 14-inch push broom should prove satisfactory. In order to get under the individual seats, a five-inch brush of fibre or nylon plastic has been proved to be practical and efficient.

#### SCRUBBING CONCRETE

While such sweeping will keep the auditorium floors reasonably clean and free of obvious litter, they become exceedingly dirty if not scrubbed at least once a week. Since concrete is as nearly immune to abuse as a floor can be, any of the alkaline cleaners can be applied freely, using either a mop or brush.

At the Music Hall a system has been worked out whereby the workman can save both time and excess motion in washing the concrete floor under the seats. First the section of floor is scrubbed with a solution of liquid pine soap and water, then two sponges are used, one to pick up the soap, the other to rinse the floor. Thus, say the

(Continued on Page 34)

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You'll save time — be able to detail your requirements—by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience.

Page 35

You Can't Leave It All
To the Product You Run





ELMA, IA.

19 S THE show any good tonight?" How many times have you heard it? There is probably no question that can be asked a showman that will make him see red any quicker, and probably no question more unanswerable.

Maybe it is simply a natural question, maybe the public just doesn't have any faith in this business—or in your ability to choose good pictures. But it emphasizes the way our advertising has failed to build up an assurance in the public mind that would make that question entirely needless.

This can be combated in only one way by management. Product has nothing to do with this particular question. Product is, it is generally agreed, constantly improving. We believe this to be so. The problem is a matter of creating in the mind of the public an attitude that one doesn't have to ask if the show tonight is good or not.

Since whether it is good or bad is a matter of personal taste—the same picture can be both good and bad, depending on the viewer—it becomes a problem for management, through exploitation, public relations, civic participation, courteous and efficient operation, to create public confidence in the management's zeal to please its community.

In a small situation the problem of creating this public confidence is as great as, if not greater than, that of a large operation. In fact, the problem expands in inverse ratio to the size of the operation. Though the "one man band" type of operator may be closer to his people than the manager of a big metropolitan house-since he is janitor, usher, exploiter, often assistant projectionist, buyer and booker with a pared down budget to work with in every department-he must compensate for other limitations by developing the human element, the personal relationship more fully than would ever be possible to do in a metropolitan situation.

There should never be any reason for a lack of exploitation in any size of theatre. The frequency of exploitation stunts, gimmicks or special programs will vary in proportion to the size of the trade territory you serve. It cannot become standard operating procedure to use a special exploitation scheme on every picture, for two main reasons: First, the budget will not allow it; second, if something "special" is used on every picture that comes along, it becomes part of your regular advertising practice, so it becomes ordinary and loses much of its curiosity-arousing effect on the public.

If you try to make some sensational stunt apply to every picture, you are creating a new norm and the whole program rapidly becomes, not sensational, but ordinary. We shouldn't worry about this, though. There probably are not more than eleven or eight exhibitors in the United States who are so ambitious as to try to exploit every picture in a big way.

We have learned, using 1951 as an example, that 18% of the pictures released in the U. S. are classified as hits. That would be about the percentage of pictures you play that you could, and should, exploit to the hilt in a small town.

We have suspected that we were kidding ourselves in thinking that when we exploited a picture which was already in the hit class, the big gross it built up was in some respects due to the extra work we did in exploiting it. We keep on doing it anyway, and believe it is the right answer, even if it does no more than keep the public talking about the theatre.

We pick the big ones to exploit because we believe — to paraphrase Abe Lincoln—"you can't fool many of the people much of the time." When we get a good horse we ride him to death. When we know we've got one they're going to like, we shout it from the housetops.

The picture is what the public wants to see. That idea which you suddenly get for making a bigger percentage of the public than normal want to see it, is what we call exploitation. Ideas are the only thing that has ever made a dime for anybody. If you

don't develop your ideas in exploitation, you let the product do it all, and those extra dimes you might have had remain in the jeans of John Q.

There is no dearth of ideas. No showman, who deserves that name, will ask another, "Where do you get all those ideas?" To anyone who reads his press books and his job than he does to a five-point buck, a large mouth bass, or the promised peace at the 19th hole, the answer is simple. He catalogs either in his files or in his mind what someone else has done that he can make work for him, then every so often a bright light of something original will start popping in his mind.

This is known as inspiration. It won't come blasting the door down. It taps gently, meekly. You will be hesistant even to recognize it because you won't have the self-confidence to believe that "that hairbrained idea" could do you any good. That will be the one you'll want to use. That will be the exceptional one, the different one, the one that will make the public notice it and talk about it.

And it is amazing what it will do for your self-confidence. The picture is what they pay to see, but it is the idea which you put to work for that picture that gets you off that hominy diet and into the higher bracket. It is another straw that can tip the precariously balanced scales a little more favorably your way, between being a showman, or just an exhibitor.

In a small community an exhibitor must keep uppermost in his mind that the strongest appeal is to the family. Slant your deas to saturate every age group if possible. We all know that a poster of a gal with a cigarette hanging at five o'clock in her face, and décolleté gown nine inches below absolute zero . . . or a man with a smoking gun in his hand (unless it's a Western) . . is nothing that is going to do a thing for your family trade. You can't do much about the posters. But you can work up schemes to get their kids on the stage, their pictures on the screen, let them usher, give them a word of public praise, let them write your ad once in a while-let them participate.

Make it their theatre. Anything that will give your patronage a chance to participate in the operation of the theatre is sure fire to get some extra dines. Every parent and relative likes to see their kids on a stage. That's just one little angle.

All we've talked about this time is exploitation. Well, it's a big subject. But there are others we can talk about that have their own peculiar small town slant. Got one in mind for next month. Hope you tune in.

-C. J. L.



Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.



#### As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method cleans where nothing else will.



#### As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

Learn the whole story about Tornado Theater Cleaning
Write for Bulletin 597

BREUER ELECTRIC MFG. CO



PRESTOSEAL Mfg. Corp. 3801 Queens Blvd., Long Island City I, N. Y.

Double thickness avoided; no distortion. Darkroom splicing—no lights required.
Permanent splice will hold under all con-

ditions where the film itself will hold.



#### SPLICE FILMS MANAGER of the MONTH

#### for October

#### CHARLES DUNCAN

Manager, Alhambra Theatre, Decatur, III.

MAKING the theatre a "community center noted for its hospitality and comfort" is a consistently pursued policy of Charles ("Chuck") Duncan, manager of the Alhambra theatre in Decatur. Ill. And this, plus strict attention to maintenance, has won for him the BETTER THEATRES Manager of the Month Award for October

To keep the public constantly aware of the physical comforts and other special activities and advantages offered by his theatre. Mr. Duncan makes it a rule to include at least one institutional reference in all advertising. Air-conditioning, the huge size of the screen compared with TV, and the latest activities of the theatre's kiddie club receive prominent mention in radio and newspaper advertising and in speeches delivered to civic groups.

It is the Roy Rogers Riders' Club for the youngsters that Mr. Duncan believes



has been most successful in giving his theatre a prominent place in the community. For the club offers the small fry, along with the usual fun of stage shows and prizes, opportunities for civic service. In the past three years the

club, which has grown to a membership of 10,000 has raised over \$2,000 for community projects.

Such special programs for the children naturally add to maintenance problems, and make keeping the "community center" clean and comfortable a little more difficult. Mr. Duncan has met this situation by constantly using a "check list" according to which all parts of the theatre are regularly inspected to keep them up to par.

Mr. Duncan's exhibit also shows efforts to keep the staff enthusiastic. He points out: "The staff can be an advertising asset outside as well as inside the theatre. Many a ticket sale is made or lost through the attitude of its members, in their conversations with people in the community about the theatre and its attractions.'

#### MISCELLANEOUS CLEANING CHORES

(Continued from page 31)

rinse and scrub at the same time without polished every day. changing his position.

#### AUDITORIUM SEATS

As for the auditorium seats themselves, they should be cleaned at least once a week, with the schedule arranged for a certain section to be done daily. Mohair or other seat coverings should be vacuumed, and metallic parts and side standards washed with a soap and water solution. (Workmen should be trained to report to the manager all seats requiring repair-whether it be a bolt that needs tightening or a torn

#### CLEANING METAL

All decorative metal throughout the theatre should be cleaned daily with a regular brass polish. At the Music Hall, however, most brass is not polished; instead, it is sprayed once a year with a clear plastic lacquer. It is then merely wiped daily with a dust rag. If a polish were used, the maintenance men there say, it would have to be applied daily. However, the stair rails,

Hall's maintenance men, the worker can which are more subject to fingering, are

#### ADVERTISING FRAMES

Wood advertising frames (as interior coming attraction displays) should be wiped down daily with a plain damp cloth. The interior of the frames should be dusted and the glass cleaned daily.

Stainless steel or aluminum frames, chromium kick plates, and door pulls should be wiped daily with a plain damp cloth, and dried with a separate dry cloth.

Glass can be cleaned quickly and easily with a solution of ammonia and water, using 1/2 cup of ammonia to 1/2 bucket of

Stainless steel silhouette letter frames should be wiped with a damp cloth and dried thoroughly at least twice a month. Stains can be removed by applying a little kerosene and rubbing hard. It is also possible to use glass wax.

Porcelain marquee soffits should be washed with a solution of soap powder and water periodically. Attraction panel glass should be given the same treatment.

## MART

Index to products Advertised & described in this issue, with

- Dealer directory
- Convenient inquiry postcard

EDITORIALIV

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

#### NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised Reference Number Page I-Acton Products, Inc. Portable hot or cold vendor, Direct. ... 18 2—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (2A), back-lighted panels (2B), and changeable letters (2C). All dealers. 3-American Seating. Auditorium chairs. NTS and direct. 4—Ashcraft Mfg. Co., C. S. 3rd Cove Projection are lamps (4A), rectifiers (4B), Un-Affiliated dealers. 5—Autometic Devices Co. I! Curtain tracks and controls. Unamitated dealers. 6—Ballantyne Co., The Complete packaged drive-in equipment, Unaffiliated dealers, Daulers 1, 4, 7, 19, 20, 21, 32, 33, 43, 66, 70, 77, 80, 92, 104, 112, 115, 132, 132. 8-Breuer Electric Mfg. Co. 9—Carbons, Inc. Projection carbons, Franchise dealers. 10—Century Projector Corp. Projectors Dealers: 1, 2, 7, 9, 17, 22, 26, 32, 35, 39, 40, 44, 54, 57, 63, 66, 70, 72, 82, 86, 88, 95, 97, 98, 105, 111, 114, 115. II-Coca-Cola Co., The 2nd Cover 12-F & Y Building Service The 39 Architectural design and building service 14—Griggs Equipment Co. Auditorium chairs, Direct. 15—Hertner Electric Co., The 30 Motor-generators, NTS. 16—Heywood-Wakefield Co. Auditorium chairs, Dealers B, 10, 14, 24, 32, 56, 100, 103, 123. 17—Ideal Seating Co. Auditorium chairs (17A) drive-in stadium seating (17B). Unamiliated dealers. 18—International Projector Corp. 4th Cover Compilete projection and sound systems. NTS. 22—Motiograph, Inc. Projection lamps (22A), sound systems (22B), projectors (22C), moore-generators (22D), in-ser seeakers (22E), Trade television (22F), Dealers 8, 10, 13, 24, 27, 30, 25, 34, 36, 49, 42, 31, 33, 54, 57, 59, 54, 57, 70, 75, 85, 90, 99, 103, 106, 116, 117, 122, 123, 129, 131

**ADVERTISERS** 

	Adv.	EDITORIALLY
Number P	age	AUTOMATIC MILK VENDER, page 20
27—Poblocki & Sons Drive-in projection sersens (27A), traffic control signs (27E), attraction signs (27C), box-offices (27D), marquees (27E), theatre fronts (27F), port- oble, debris eart (27G), pertable food vender (27H). NTS.	15	"The Dari-O Matic 500," a new milk and figure vending machine with four separate six Handles one-half pint and one-third quart carts Marketed by the Fruit-O-Matic Manufacture Compeny, Postcard reference number E41.
28—Prestoseal Mfg. Corp.	34	NEW JUICE DISPENSER, page 22 Refrigerated drink dispenser which circula
Projection screens. All dealers.	43	juice around the cooling turnet by means of a smagnet drive pump within the bowl. Announced Jet Spray Cooler Company. Postcard refere
Projection and sound maintenance service.	39	number E42.
BI-RCS Studios Photo murals for interior decoration.	32	HOT COFFEE VENDER, page 22  "The U-Select-It," an automatic dispenser of cup of hot coffee. Capacity 600 cups. Market
32—Robin, Inc., J. E	28	by the Coan Manufacturing Company. Posto reference number E43.
33—S. O. S. Cinema Supply Corp.	30	ARC SLIDE PROJECTOR, page 37  New universal high intensity arc slide projector drive-in screens. Accommodates 2x2, 31/2
34—Sportservice, Inc	43	and 4x5 inch slides. Developed by the Str. Electric Corporation. Postcard reference num 35A.
35—Strong Electric Corp., The Retilbert, Dealers 1, 2, 3, 4, 7, 8, 8, 12, 13, 14, 17, 19, 20, 22, 24, 25, 26, 27, 28, 30, 32, 34, 38, 36, 40, 41, 42, 44, 46, 47, 48, 49, 15, 32, 54, 38, 36, 37, 54, 59, 60, 62, 61, 64, 66, 67, 70, 72, 73, 76, 77, 27, 79, 50, 61, 61, 61, 61, 61, 61, 61, 61, 61, 61	38	FLUORESCENT LAMP CONTROL, page 37 New system to dim fluorescent lamps. Control a dimming control unit and matching ball Announced by General Electric. Postcard release number E44.
130, 131, 132, 21,		NEW FILM SPLICER, page 37
36—Theatre Seat Service Co. Theatre shair rehabilitation service. Direct.	43	For speedy, permanent splicing of film in the projection rooms. Designed to splice either 35 or 16mm film without scraping or the use
37—Vallen, Inc. Curtain tracks and controls. Direct.	34	cement. Prestoseal Manufacturing Corporati
38—Wagner Sign Service, Inc.  Letter mounting tool. Dralers 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 72, 23, 24, 25, 26, 28, 29, 30, 32, 33, 34, 35, 36, 38, 38, 38, 38, 38, 38, 38, 38, 38, 38	3	ELECTRIC RUBBER MAT, page 38 Portable electric mat designed to eliminate
Vagner 3ign Service, infc. Letter mounting tool. Peakers 1, 8, 10, 12, 13, 14, 15, 19, 17, 21, 22, 23, 24, 25, 20, 28, 20, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 46, 62, 64, 60, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 86, 99, 90, 91, 97, 99, 100, 103, 106, 107, 106, 113, 114, 117, 116, 119, 121, 122, 124, 128, 130, and NTS. Detroit.		comfort from drafts. Added to line of Interst Rubber Products Corporation. Postcard refere number E45.
		ELECTRIC VAPORIZER, page 38
Fereign distributors.	6	Vaporizing unit to destroy insects. Mounted wall and plugged into ordinary electric out
0-Wrigley, Jr. Co., Wm.	19	Uses Mortrane crystal, Marketed by the Bedf- Company, Postcard reference number E46.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BET	TER THE	ATRES S	ervice De	partment	:		
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NAME				-			
THEATRE	er CIRCUIT		-				
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CITY				5	TATE		

#### Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

eature Service, 191212 Morris Ave., Birmingham

2-Girard Thontre Supply, 532 W. 320 W. Washington St., Phoenix.

3-Theatre Supply Co 1821 Grand Ave., Fort Smith, 4-Perrin Theatre Supply, 1888 Main St., Little Rock.

CALIFORNIA

Fresno:
-Midstate Theatre Supply 1906 Thomas

Los Angeles:

—John P. Filbert. 2007 S. Verment Ave.

\*\*Jatical Theatre Supply. 1961 S. Verment Ave.

—Pembrax Theatre Supply, 1969 S. Verment Ave.

B. F. Sheary. 1966 S. Verment Ave.

San Francisco: National Theatro Supply, 255 Golden Gato Ave. 5-Proddey Theatro Supplies, 187 Golden Gato Ave. 10-B. F. Shearer, 243 Golden Gate Ave. 11-Wastern Theatrisal Equipment, 337 Golden Gate Ave.

COLORADO Denver:

Denver: 12-Graham Brothers, 548 Lincels St. National Theatre Supply, 2111 Champa St. 13-Service Theatre Supply, 2054 Breadway. 14-Western Service & Supply, 2120 Breadway.

New Haven: National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington) 15-Brient & Sons, 925 New Jersey Ave., N. 16-Ben Lust, 1001 New Jersey Ave., N. W.

17—Joe Mornstein, 714 N. E. ist St., Miami. 18—Seutheastern Equipment, 206 E. Bay St., Jaeksonville,\* 19—United Theatre Supply, 110 Franklin St., Tampa. 29—United Theatre Supply, 329 W. Flagler St., Miami.\*

GEORGIA

Albany: 21-Diale Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeasters Theatre Equipment, 201-3 Luckie St., N. W.
24—Will-Kin Theatre Supply, 301 North Ave., N. E.

Chicago:
—Albott Theatre Supply, 1811 8. Wahash Ave.\*
—G. C. Anders Co., 317 8. Sansamen St.
—Gardner Theatre Series, 1233 8. Wahash Ave.
—Wevie Supply, 1318 8. Wahash Ave.
ational Theatre Supply, 1325 8. Wahash Ave.

INDIANA

-Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
Indianapolis:
10-Ger-Ber, Ise., 42 N. Illineis Bt.
11-Mid-West Theatre Supely Cempany, 445 N. Illineis St.\*
National Theatre Supely, 436 N. Illineis St.

Des Moines: 32-Des Moines Theatre Supply, 1121 High St. National Theatre Supply, 1102 High St.

KENTUCKY

Louisville 34—Falls City Theatre Equipment, 427 S. Third St. 35—Hadden Theatre Supply, 289 S. 3rd St.

LOUISIANA

New Orleans: 36—Hodges Theatre Surply, 1309 Cleveland Ave. 37—Johnson Theatre Servies, 223 S. Liberty St. National Theatre Sunply, 220 S. Liberty St. 36—Southeastern Theatre Equipmont, 214 S. Liberty St.

Shreveport: Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore: 0-J. F. Dusman Co., 12 East 25th St. ational Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston: 41—Gaptel State Supply, 23 Piedment St. 42—Jos Ciffe. 44 Winehester St. 23 Wisehester St. 44—Gaptel Fine St. 44—Massachusetts Theatre Equipment, 20 Piedment St. 44—Massachusetts Theatre Equipment, 20 Piedment St. 43—Standard Theatre Supply, 75 Breadway. 45—Standard Theatre Supply, 75 Breadway.

7—Amusement Supply, 208 W. Mentcaim St. 8—Ernie Forbes Theatre Supply, 214 W. Mentcaim St. 9-McArthur Theatre Equipment, 434 W. Columbia St. sational Theatre Supply, 2312-14 Cass Ave. 0-United Theatre Supply and Melhigan St., M. W.

Grand Rapids:
-Rinsold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:
52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frack) Theatre Supply, 1111 Curric Ave.
34—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

ISSOURI
Konsas City:
-Missouri Theatre Supply, 115 W. 18th St.
-Missouri Theatre Supply, 23 W. 18th St.
-Streve Theatre Supply, 227 W. 18th St.
-Streve Theatre Supply, 227 W. 18th St.
-Stebbins Theatre Equipment, 1804 Wy

MONTANA

Theatre Supply, Missoula. NEBRASKA

Omaha: 62—Ballantyne Co., 17/2 Jackson St. National Theatre Supply. 16/10 Davenport St. 63—Quality Theatre Supply, 15/15 Davenport St. 64—Western Theatre Supply, 21/4 N. 15th St.\* NEW MEXICO

Mexico Theatre Supply, Box 1809. Clovis.

NEW YORK

Albany: 66-Albany Theatre Supply, 443 N. Poarl, National Theatre Supply, 962 Broadway. Auburn: 67—Auburn Theatre Equipment, 5 Court St.

Buffalo: 68—Becker Theatre Equipment, 492 Pearl St. 65—Eastern Theatre Supply, 496 Pearl St.\* National Theatre Supply, 498 Pearl St. 70—Perkins Theatre Supply, 505 Pearl St. 71—United Projector & Film, 228 Franklin St.

New York City:
72—Anusement Supply, 341 W. 44th St.
72—Capile Metics Picture Supply, 330 Nisth Ave.
73—Jane Horstein, 530 Nisth Ave.
73—Jane Horstein, 530 Nisth Ave.
74—So.S. Cinems Supply, 502 W. 52sd St.
74—So.S. Cinems Supply, 502 W. 52sd St.
77—Star Cinems Supply, 41 W. 58th St.

Syrocuse:
- Cantral N. Y. Theatre Supply, 210 N. Salica St.

NORTH CAROLINA

Charlotte: Charlotte:
--Bryant Theatre Supply. 227 S. Church St.
--Charlotte Theatre Supply. 116 S. Poplar.
--Dute Theatre Supply. 216 S. Poplar.
--Dute Theatre Supply. 216 S. Poplar.
--Southeaster Theatre Equipment, 200 S. Poplar St.
--Southeaster Theatre Equipment, 200 S. Poplar St.
--Theatre Equipment Co., 220 S. Poplar St.
--Wilkight Sheuts Supply. 220 S. Church St.

Greensboro:
—Standard Theatre Supply. 215 E. Washington St.
—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

AKFOR:

-Akron Theatre Supply, 120 E. Market St.

Cincinnati:

-Mid-West Theatre Supply, 1638 Central Parkway.\*
tonal Theatre Supply, 1637 Central Parkway. Cleveland:

Lieveland: ional Theatre Supply, 2128 Payne Ave. Ohly Theatre Equipment, 2108 Payne Ave. Oliver Theatre Supply, E. 23rd and Payne Ave. Columbus:

-American Theatre Equipment, 165 N. High St. -Mid-West Theatre Supply, 862 W. Third Ave.

Toledo:
6-American Theatre Supply, 439 Dorr St.
77-Theatre Foundment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

38—Century Theatre Supply Co... 20 N. Lee St.

99—Howell Theatre Supplies. 12 S. Walker Ave.

vational Theatre Supply, 700 W. Grand Ave.

00—Oklahoma Theatre Supply, 628 W. Grand Ave. OREGON

Portland:

101—Modern Theatre Supply, 1935 N. W. Kearney St.\*
102—Portland Motion Picture Supply, 916 N. W. 19th St.
103—B. F. Sheare, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1967 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St. PENNSYLVANIA

Philadelphia:

National Theatre Supply Co., 1225 Vine St. Pitsburgh: 
107—Alexander Tineatre Supply, 84 Van Bramm St.\*
108—Alexander Tineatre Supply, 402 Mittenberger St. 
National Theatre Supply, 1721 Bild. of Alire. 
109—Supperer Medica Pitters Supply, 84 Van Bramm St.

RHODE ISLAND

Supply, 357 Westminster St., Providence. SOUTH DAKOTA 112—American Theatre Supply. 316 S. Main St., Sloux Falls.

Memphis: 113—Monarch Theatre Supply, 492 S. Second St.\* National Theatre Supply, 412 S. Second St. 114—Tri-State Theatre Supply, 318 S. Second St.

Dallas:

115—Mardin Theatre Supply, 714 South Hampton Rd.
115—Mardin Theatre Supply, 714 South Hampton Rd.
115—Medror Theatre Supply, 300 S. Harwood St.
National Theatre Supply, 300 S. Harwood St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St. Houston:
3- Southwestern Theatre Equipment, 1822 Austin 84.\*

San Antonio:

-- Alame Themtre Supply, 1303 Alamote St.

Salf Lake City:
121-Intermountain Theatre Supply, 284 E. First South St.
122-Service Thaatre Supply, 256 E. First South St.
123-Western Sound & Equipment, 264 E. First South St. VIRGINIA
124-Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Scaffic: 125—American Theotre Supply, 2300 First Ave., at Bell St. 125—Inter-Staff Theotre Equipment Co. 2224 Second Avr. National Theotre Supply, 2400 Third Avr. 125—Modern Theotre Supply, 2400 Third Avr. 126—B. F. Shearer, 2318 Second Avr.

128-8. F. SMINIA
WEST VIRGINIA
Chartestan Theatre Supply, 506 Lee St., Charlesten. WISCONSIN

Milwource:
30-Manhardt Co., 1705 W. Clybourn St.\*
National Theetre Supply, 1027 N. Eighth St.
131-Hay Smith, 710 W. State St.
132-Theatre Equipment & Supply, 641 N. Seventh St.

FIRST CLASS (Sec. 34.9, P. L. & R.) PERMIT NO. 8894 NEW YORK, N. Y.

#### BUSINESS REPLY CARD No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by-

QUIGLEY PUBLISHING COMPANY ROCKEFELLER CENTER 1270 SIXTH AVENUE NEW YORK 20, N. Y.



### about Products..

\* news and views of the market and its sources of supply

#### Arc Slide Projector for Drive-In Screens

A NEW universal high intensity are slide projector especially designed for the mammoth screens of drive-in theatres has been developed by the Strong Electric Corporation, Toledo. The new projector accommodates 2x2, 3½x4 and 4x5 inch slides. Its length is 78 inches, and



adjustable legs permit establishment of the optical center at a height of from 36 to 55 inches. A projection angle of as much as 27° downward, and of 10° upward is afforded

The optical system includes three lenses and a 3½-inch focus polished glass reflector of 24 inches working distance and 10½-inch diameter.

The motor-driven arc burns 6mmx7-inch copper coated carbons at 45 amperes and 21 volts, to produce 7,500 lumens of light. The burning time for one carbon trim is 80 minutes. The unit plugs into any standard 110-volt outlet.

#### Tests To Find Quality Of Plastic Materials

STANDARD test methods to determine the various properties of pyroxylin and vinyl coated fabrics, also vinyl sheeting, and thus allow purchasers of the materials to see whether they meet particular requirements, have been developed by the Plastic Coatings and Film Association.

For pyroxylin and vinyl coated fabrics, the association's Technical Committee developed tests for the following: tensile strength, tearing strength, adhesion of coating, weight of coating and fabric, cold crack, blocking, stability to heat and light, abrasion resistance, permeability to water, fastness to rubbing, flame resistance, and volatility.

The tests for vinyl sheeting cover tensile strength, elongation, tearing strength, volatility, stability to heat and light, low temperature impact resistance, fastness to rubbing, blocking, flame resistance, resistance to lifting of lacquer or varnish, and determination of thickness.

The association plans to issue shortly a booklet describing the tests and necessary equipment to make them.

#### Control System to Dim Fluorescent Lamps Fully

A NEW LIGHT control system designed to dim fluorescent lamps with the same efficiency available for filament lamps, has been developed by General Electric lighting engineers at Nela Park, Cleveland. The system consists of a dimming control unit and especially designed matching ballast.

By means of a circuit which maintains the starting voltage, but changes the current to affect the light output, fluorescent lamps can be turned on instantly at any point in the dimming range. By merely twisting a knob, the lamps may be dimmed from maximum brightness until they produce practically no light at all, and then may be brightened in the same manner.

The control system will be available for use with either the conventional 40-watt pre-heat type of lamp, or with the new 40-watt "Rapid Start" fluorescent lamps. Two sizes of controls will be made, one operating up to eight lamps, and the other up to 35 lamps.

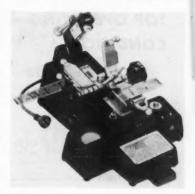
Although the unit will be used effectively in general lighting applications, it is expected to be especially in demand to create special lighting effects with colored fluorescent lamps, according to engineers John H. Campbell and Harry E. Schultz, who designed the circuit. They explain

that although colored fluorescents are much more efficient than filament lamps, their use has been limited in the past because their brightness could not be regulated effectively. Fluorescent lamps produce more than three times the white light, and up to 25 times the amount of colored light provided by filament lamps of the same wattage.

Although the equipment is still in the design stage, early release for production by G-E's Specialty Transformer and Ballast Department is anticipated.

#### Film Splicer Adapted To Projection Rooms

MODIFICATION of its well-known splicer used in many motion picture studios and exchanges, for application to the speedy, permanent splicing of film in theatre projection rooms, has been announced by the Prestoseal Manufacturing Corporation, Long Island City, N. Y. The "Presto-Splicer Pro" model is designed



to splice either 35mm or 16mm film without scraping or the use of cement. The principle on which it operates is a combination of controlled heat and pressure, applied in precise, automatically controlled time cycles.

Interchangeable heads make the splicer adaptable for both 35mm and 16mm film quickly and without the use of tools. The operation takes from six to ten seconds. The complete cycle includes cutting, welding,



cooling and removal of the film from the

Dimensions of the unit are: height, 9 inches; width, 11½; length, 17; weight, 17 pounds. The splicer plugs into a standard 120-volt outlet and is provided with a current control to compensate for voltage variations. Viewing lights of 2x3½ inches are in the base of the unit.

#### Electrical Vaporizers For Insect Destruction

ELECTRICAL vaporizing units designed to destroy flies, mosquitoes and other insects have been coming on the market in substantial number in consequence of the development of chemicals which have been found effective for this method of insect control. Mounted on the wall, they are plugged into an ordinary electric light outlet and the heat generated by the simple electrical unit enclosed vaporizes an insecticide supplied by the manufacturer. Use of such devices are especially indicated for the refreshment rooms, possibly also restrooms, of drive-in theatres.

One such unit recently introduced is the "Mortron Vaporizer," a product of the Bedford Company, New York City. The insecticide used is Mortane crystal, which

cision temperature control is said to be another feature of this product.

A unit employing an odorless liquid chemical has been marketed by the Home Manufacturing & Sales Company, Piqua, Ohio. Designed to operate in spaces up to 15,000 square feet, the vaporizer has an outer bowl made of cast aluminum.

#### Electric Rubber Mat For Heating Cold Spaces

A PORTABLE electric mat designed to eliminate discomfort from drafts sometimes suffered by employes confined to chilly areas has been added to the



line of the Interstate Rubber Products Corporation, Los Angeles. Called the "Electro Mat," the foot warmer is 14x21 inches and weighs 5 pounds.

#### New Material To Patch Concrete Floor Holes

A NEW patching material designed for repairing holes, ruts and other imperfections in concrete floors, has been announced by United Laboratories, Inc., of Cleveland. Called "Superset Tampatch," the product is composed of specially prepared aggregates coated with fast-drying synthetic resins and combined with asphaltic oils.

In application of the material, the surface which is to be patched is cleaned and bonded. The material is then applied and tamped firmly into place. The patched area may be placed in service almost immediately, according to the manufacturer, since it becomes smooth with traffic.

The material is available in drums of various sizes and is ready to use without mixing. The bonding matter is delivered separately and also comes in various sizes of containers.

#### Heavy-duty Mops of Cellulose Sponge Yarn

ADAPTATION OF its cellulose sponge yarn to fit the requirements of the mop trade for a heavy-duty cleaning and scrubbing material, has been announced



Showing the Bedford Company's vaporizer.

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WITH Saley PARTS

**KEEP YOUR** 

CONDITION

PROJECTORS IN

TOP OPERATING

Good booth equipment is the most vital item of theatre operation—and by far the least costly.

Replace worn parts promptly.

Catalog on request

#### LAVEZZI MACHINE WORKS 4635 West Lake Street Chicago 44, Illinois

does not harm food or plants, according to the manufacturer. The unit is designed to operate in an area up to 10,000 cubic feet.

A vaporizer employing a crystal insecticide which is colorless and odorless has been announced by the Exterminator Corporation of America, Philadelphia. The unit is oval-shaped and contains seven ounces of insecticide. It comes in black or ivory colored plastic. It is designed to cover from 10,000 to 15,000 cubic feet of space.

An all-steel vaporizer with a sealed heating element has been developed by Insect Killers, Inc., Edgerton, Wis. The insecticide is non-toxic and will not contaminate food, according to the manufacturer. Pre-

by the E. I. Du Pont de Nemours & Company, Inc., Wilmington, Del. The material is produced from a special cotton yarn covered with cellulose sponge, which is made from pure cellulose and special fiber.

Like Cellophane and rayon, the cellulose is made from either wood pulp or cotton linters. The pulp is treated in caustic soda,



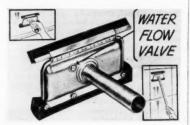
then shredded and dissolved to form viscose. Especially strong fibers are added to give strength and body.

The resultant mass is applied to cotton yarn and submerged in a coagulating bath. During this process, salt crystals, carefully controlled in size and previously added, dissolve and thus form the pores. When this process is completed, the cellulose sponge yarn emerges as a finished material ready to be cut for use in various other products.

Water absorption of the material is said to be three to four times its bone dry weight. Its yield is approximately 101 yards per pound, and its tensile strength 35 to 40 pounds per strand, according to the company.

#### New Window Washer With Own Water Supply

A NEW window-washing hand tool which contains its own water supply, thereby eliminating the need for



carrying a hose or bucket, has been announced by Haldane-Blake, Inc., of Cleve-

#### THOUSANDS OF EXHIBITORS



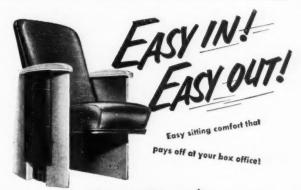
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land. Called the "Windo-Wash'r," the tool is made of aluminum and comes equipped with a hollow handle, which is removed to fill the unit with water. Pushing a water flow valve releases the desired amount of water to saturate the wool felt wick. A

rubber squeegee is attached with which to wipe the window after washing is completed.

A broom or mop stick can be placed in the unit's hollow handle to wash high windows. Both the felt wick and the squeegee measure 71/2 inches.

#### NEW LITERATURE

Lighting Fixtures: A new catalog (No. 300) describing its line of lighting fixtures has been released by the Gross Chandelier Company of St. Louis, Mo. It illustrates and lists specifications of the company's various models, which are available in numerous finishes including polished aluminum, brass, bamboo, bleached wool, hydrocal, metal and Fiberglas.

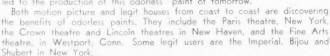
Building Maintenance Manual: A 48page manual containing discussions of repair and building maintenance problems has been issued by the Stonhard Company, Philadelphia, manufacturers of building maintenance materials. Called "Over the Rough Spots," the book discusses patching holes in or resurfacing floors, solving water seepage in underground foundations, repairing leaky roofs, preserving concrete or wood surfaces, protecting structural steel from rusting, etc. Copies are available on request from the company at 600 Stonhard Building, 1306 Spring Garden Street, Philadelphia, 23.

#### **Odorless Paint Found** Advantageous to Theatres

Theatre operators throughout the country are learning that it is possible for them to paint without any interruption of business and with no discomfort to their patrons. The secret (which is really no secret at all) is the availability of completely odorless paints for every interior surface and in every finish, from the Keystone Paint and Varnish Corporation of Brooklyn, New York.

Largely responsible for the development of this revolutionary paint product is Douglas C. Arnold, Keystone's president. Under his direction, 15 years of laboratory experimentation and research

led to the production of this odorless "paint of tomorrow.



These houses had been painted before opening time, and the paint provided no obnoxious odor during performances. Decoration was permissable during winter months, and the painters worked quicker and easier with non-smelly

Mr. Arnold explains the development or odorless paint this way: "Several decades ago, shortly after I became president of Keystone, the owner of a Brooklyn brewery asked me whether I could produce a paint that would enable him to re-do his plant without ruining the beer vats. Experiments were tried by the brewery to remove the acrid fumes from the paint, but they were unsuccessful.

Being a chemist, I felt confident that such a paint could be created." he said. "and I was sure it would be a boon to many other industries as well as the brewery business

Inspired by the tradition set by his father, Nelson B. Arnold, in 1908 when Keystone developed the first flat washable paint successfully used on interior walls, the second generation Arnold worked with his lab technicians to find a method to remove the odor completely from paints.

A means of boiling the odor out of the oil used in the manufacture of oilbase pants resulted from the Keystone experiments and, with this encouragement, the petroleum industry set its technicians on the trail of a thinner which has the benefits of turpentine but none of its odor.

When the thinner was developed, Keystone intensified its efforts to correct the technical "bugs" which showed up as each color and finish was processed to doedorize it.

Now, these odorless plants are available in flat, semi-gloss, gloss, enamel, floor paint and varnish.

To indicate just how many colors are available in odorless paints, Keystone has prepared a 200-page volume called the "Cavalcade of Color." It contains full page color samples, painted by hand, of the hues on the market. Many of these colors are sold ready-mixed by the company; others require simple mixing, according to accurate "recipe" instructions printed on the back of every page.-C. J. L.



Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart postcard (page 35) with reference numbers as given in Index of Advertisers, on same page.

Adlar Silhouette Letter Company: Catalog on Section-Ad display and Glass-in-Frame equip-

Ballantyne Company: Details on complete pack-

Bausch & Lomb Optical Company: Information on

Breuer Electric Manufacturing Company: Bulletin #597 on theatre vacuum cleaning equipment. Coca-Cola Company: Details on vending methods

Griggs Equipment Company: Catalog on audi-

Hertner Electric Company: Bulletin #301-A on Ideal Seating Company: Literature on auditorium

Kollmorgen Optical Corporation: Bulletins Nos.

LaVezzi Machine Works: Catalog on projector

Motiograph, Inc.: Literature on Trad Television complete projection systems, motor-generators

Poblocki & Sons: Information on drive-in project tion screens, marquees, signs, box offices, portable debris cart, portable food vendor.

RCS Studios: Theatre kit of photo murals. Robin, Inc., J. E .: Literature on motor-generators. Strong Electric Corporation: Literature on recti-

Wagner Sign Service, Inc.: Literature on letter

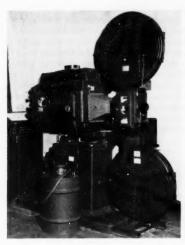
#### CINERAMA

(Continued from page 15)

other. There is also a flown curtain in the center, on Clancy rigging.

Cinerama photography records three films in synchronism. The camera has three lenses of 27mm focal length and set 48° apart, each shooting one-third of the scene. In projection, these three films are coordinated by three separate projectors synchronized by a mechanism which the Cinerama people admit is "intricate." They call it a "startmark." Just how it works we'll leave to a later piece that may be suggested by the developing importance of the innovation. Anyway, by means of it, an operator at a central remote control keeps all three films, plus the soundhead handling a three-track film, strictly synchronized. Ouite a gadget.

The projectors are modifications of the Century mechanism. The Century Projector Corporation, with Larry Davee in charge of design, has worked closely with the Cinerama organization in the development of a special projector built to handle about four times the normal footage at a speed of 26, instead of 24, frames per second. Since there is no sound track on the image film, picture frames are widened to occupy its area, while the height is increased



Projection equipment by Century for the Cinerama process. Magazines hold about 8,000 feet of film. The pedestal is of extra-heavy construction and incorporates special micrometer adjustments for alignment of images. Mechanisms are equipped with the Century aperture cooling system.

to a dimension covering six sprocket holes. The Cinerama frame has twice the area of a standard frame, giving it some advantage of relatively reduced magnification.

The film is guided at the sides above the aperture with large roller guides, applying



Be Ready For The Floor Cleaning Problems of Winter

Slush, mud, water, all the wet filth brought in by patrons during the winter season can be easily removed from both bare and covered floors by the Super Theatre Cleaner. Super wet pick-up gives you a big improvement in appearance for half the cost usually spent in bare floor cleaning—no streaks, no spots. Carpets can be shampooed in place and the suds with its burden of dirt quickly removed leaving original colors bright and clean. Why waste money on less efficient methods?

The Super is designed and tool equipped to meet

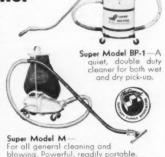
The Super is designed and tool equipped to meet squarely all theatre cleaning problems. One operator and the Super cleans everything from fronts to lobby, including sound equipment and screen. The Super gets the dirt the first time over. Employee fatigue is cut to a minimum.

Ask your supply distributor for a demonstration right in your theatre. See for yourself why leading theatres all over America are Super cleaned.

NATIONAL SUPER SERVICE CO., INC. 1941 N. 13th St. Toledo 2. Ohio

Sales and Service in Principal Cities.

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For all general cleaning and blowing. Powerful, readily portable. All models approved by Underwriters' Laboratories and Canadian Standards.

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SUPER SUCTION
SINCE 1911

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THE DRAFT HORSE OF POWER SUCTION CLEANERS"

#### Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 35) provides a post-card for this purpose. . . Or, if you do not see what you want advertised in this particular issue, you may use the General Inquiry service offered on page 42.



#### GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

404 Classics communds 1022 Beautiful Class

ADTERITORING	oot-Cleaning compounds	1032—Kendvarors, film
101—Cutout devices	605-Deodorants	1033—Rewinders
102—Display frames	606—Disinfectants	1034—Rheostats
103—Flashers	607—Gum remover	1035-Safety devices, projector
104-Lighting fixtures	508-Ladders, safety	1036-Screens
105-Letters, changeable	609-Lamps, germicidal	1037—Speakers and horns
106-Marquees	610-Paint, aud. floor	1038—Splicers
107—Signs, attraction	611—Polishes	1039—Soundheads
	612—Sand urns	
108-Signs, theatre name		1040—Stereopticons
ALD CHIRDLY	613-Soap, liquid	1041—Tables, rewind
AIR SUPPLY	614-Vacuum cleaners	
201-Air cleaners, electrical		SEATING
202—Air washers	FLOOR COVERINGS	1101—Chairs
203—Blowers and fans	701—Asphalt tile	1102-Expansion bolts
204-Coils (heat transfer)	702—Carpeting	1103—Fastening cement
205—Compressors	703—Carpet lining	
206-Conditioning units		1104—Foam rubber cushions
	704—Concrete paint	1105—Upholstering fabrics
207—Control equipment	705—Linoleum	
208—Cooling towers	706—Mats, rubber	SERVICE and TRAFFIC
209—Filters		1201-Crowd control equip't
210-Grilles, ornamental	LIGHTING	1202—Directional signs
211-Heaters, unit	801-Black-light equipment	
212—Insulation	803—Dimmers	1203—Drinking fountains
213—Motors		1204-Lockers, checking
214—Oil burners	804—Downlighting equipment	1205-Uniforms
	807—Luminaires	1206-Water coolers
215—Outlets (diffusers)	(See also Advertising, Stage)	
ARCHITIRE & DECORATION		STAGE
ARCHIT'RE & DECORATION	LOUNGE FURNISHINGS	1301—Curtains and drapes
301—Acoustic plaster	901-Chairs, sofas, tables	1302-Curtain controls & track
302—Acoustic tiles	902-Cosmetic tables, chairs	1303—Lighting equipment
303-Black-light murals	903—Mirrors	
304—Decorating service	703—Mirrors	1304-Rigging and hardware
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306—Luminescent paints		
307—Mirrors	1001—Acoustic materials	THEATRE SALES
	1002—Acoustic service	1401—Candy
308—Porcelain enamel tiles	1003—Amplifiers	1402-Candy Machines
309—Tiles, ceramic	1004—Amplifier tubes	1403—Grills
310-Wall boards and tiles	1005-Cabinets, accessory	1404—Gum
311-Wall paper and plastics	1006-Cabinets, carbon	
312-Wood veneer	1007—Cabinets, film	1405—Gum mechines
		1406—Ice cream
DRIVE-IN THEATRES	1008—Changeovers	1407—Popcorn
401—Admission control system	1009—Cue markers	1408-Popcorn machines
402—Box-offices	1010-Effect projectors	1409—Popping oil
403-Design service	1011—Exciter lamps	1410-Soft drinks, bottle
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405—Fencing	1013-Hearing aids	
	1014—Lamps, reflector arc	1412—Soft drink dispensers
406-In-car heaters		1413—Showcases
407—In-car speakers	1015-Lamps, condenser	1414—Vending carts
408—Insecticide foggers	1016—Lenses, condenser	
409-Lighting fixtures (outd'r)	1017—Lenses, projection	TICKET SALES
410-Screen paint	1018-Microphones	1501—Box offices
411—Screen towers	1019-Mirror guards	1502—Changemakers
412-Signs, attraction	1020-Motor-generators	1503-Signs, price
413—Signs, name	1021-Non-sync. turntables	1504-Speaking tubes
414 C	1022 Photosync. Territables	1505—Ticket choppers
414—Signs, ramp and traffic	1022-Photoelectric cells	
415—Stadium seating	1023-Projectors, standard	1506-Ticket registers
EMERGENCY	1024—Projectors, 16-mm.	
	1025-Projector parts	TOILET
501—Fire extinguishers	1026-Projection, reer	1601-Hand driers, electric
502—Lighting equipment	1027-Public address system	1602—Paper dispensers
GENERAL MAINTENANCE	1028-Rectifiers	1603—Soap dispensers
601-Blower, floor cleaning	1029—Reel and alarms	(See also Maintenance)
		(200 Sizo telaminanenta)
602—Brooms and brushes	1030—Reels	VENDING S. Theat S.
603—Carpet shampoo	1031—Reflectors (arc)	VENDING—See Theatre Sales
	**************************************	

the same principle of design as that of a standard Century mechanism; additionally, there are spring-loaded flanges integral with the intermittent sprocket to reduce side weave, which must be minimized for exact registration of the three films to form one screen image. The mechanism includes the Century aperture-cooling system.

The intermittent movement is of special design, with a 24-tooth sprocket, and a cam and starwheel heavier than standard to handle the large footage (about 7500). There are also 24-tooth upper and lower sprocket wheels because of the increased film speed. Incidentally, the Cinerama productions so far made are printed on acetate stock, and sprocket wheels are designed to handle this with a minimum of sprocket hole wear.

Projectionists who are conscientious about aligning their projectors will appreciate the problem of projecting three integrated images simultaneously. The Cinerama-Century projector has especially large and heavy pedestals with micrometer adjustment forward and back, and sideways. The provisions allow adjustments to compensate for differences in lens magnification, reducing the factor of exactly uniform focal length.

#### EQUIPMENT INTERLOCKED

The three projectors are interlocked for absolutely synchronized projection through standard three-phase driving motors. At the upper sprocket, connection is made to serve generators which in turn control synchronous motors connected to differential gears between the motor and the main drive of the mechanism. In this way each projector is interlocked frame for frame.

Lamps are also interlocked. Electrically controlled dowsers are mounted on the shutter guards and controlled from a central booth. Light from each projector thus reaches the screen at the same time. Lamps at the Broadway are Strong "Mighty 90."

And now the big question: How are the three images joined without noticeable division? Here is the mechanical provision for that: The projectors are equipped with oscillating aperture plates that are driven from a cam with the saw-toothed edges moving at a high rate of speed. The object is to fade out the edge of one image while the adjoining one is fading in, thus obscuring the line of connection enough to make it discernible.

At the first public performance this division was not indiscernible. It wasn't intrusive enough to spoil the effect; there was, however, a narrow panel of diffused light. We have been advised that such an effect is not characteristic.

The screen is a tricky contrivance for the control of reflected light. Being curved, with a substantial radius, the extremeties

(Continued on page 44)

#### GENERAL INQUIRY COUPON TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE!

by the reference numbers below, and I would like to have the manufacturers

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thereof, or their dealers, get in touch with me.

Name	 	Theatre	 

## About People of the Theatre

AND OF BUSINESSES SERVING THEM

The resignation of W. C. (Bill) Stober as its general sales manager has been announced by the General Register Corpora-



W. C. Stober

tion, Long Island City, N. Y. Effective October 1, he assumed a new postition with the Burroughs Adding Machine Company in their transportation division at Chicago. A director of TESMA, Mr. Stober is also chairman of TESMA's

membership committee and a member of its dealer relationship committee. He entered the theatre equipment field in 1934 as a shipping clerk for National Theatre Supply Company at their Seattle, Wash., branch. Later he became a salesman for that branch, resigning in 1937 to go with the Theatre Utilities Services Company at Portland. Oreg., also as salesman. In 1940 he joined General Register as Chicago branch manager, and except for four years in the Navy (1942-1946) he has remained with that company. He was appointed their general sales manager in 1947. Mr. Stober was born in Lewiston, Idaho, and attended the University of Washington at Seattle, Wash. He is married and the father of one son, Bill, Jr., 12 years old.

Opening of his new Parkvu drive-in at Nowata, Okla., has been announced by owner Chester Fleming, who also owns the Rainbow and Luxor theatres in downtown Nowata. The new drive-in is the second for the city.

Construction of a new 400-seat theatre at Peace River, Alberta, Canada, has been started by STANLEY KONOPSKI. The new house will be named the Barbara.

Following remodeling, the Lux theatre at Joplin, Mo., was recently reopened, according to Marion Phillips, manager.

MORRILL PARMENTER was recently appointed manager of the Hope theatre, a Lockwood & Gordon house at Providence, R. I., replacing JOHN J. ROGERS, who has

HERE'S A PROFOUND STATEMENT:

#### It's a matter of Opinion ...

We at Raytone have been boosting wide angle vision for years. Today two systems are available . . . a fluctuating light surround, or the system we believe in . . . a steady light surround of constant, low intensity level. Day or night, the human eye views a panorama in constant light. That's the system for us—the one most nearly approaching normal viewing conditions. We CAN give you wide angle vision. It's a tremendous step forward. Our new system, the TRANSCENIC SCREEN SURROUND, will be marketed in November. It will also be the ideal stage treatment when true Third-Dimension projection arrives.

Need a new screen? Try Pantex . . . the best screen your money can buy.

Stays white. Tearproof. Washable. All vinyl plastic.



SEE OUR NEW SCREEN SURROUND AT BOOTH 16 TESMA TRADE SHOW

### Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foom Rubber and Spring Cushions—Covers for Books and Seats DISTRIBUTORS: Uphtelstery Fabrics and General Seating Supplies SERVICES OF: Periodic impaction and Service—installation—Rehabilitation "Better Your Theatre and You Better Your Boxoffice."

#### THEATRE SEAT SERVICE CO. 160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.



left the circuit. Mr. Parmenter comes from Hillsboro, N. H., where he managed the Capitol. RAYMOND F. BURKE is his assistant.

A. D. TRAXLER, formerly manager of the Cliff theatre in Wray, Colo., is now in that position at the Golden theatre in Golden, Colo. He succeeds JERRY WEST, who resigned.

ROBERT HILLS, formerly assistant manager at the Warner theatre, Worcester, Mass., has been named manager of the Warner Palace at Norwich, Conn., succeeding Johns Petroski, who is now manager of the Warner at Bridgeport. Phil. HARRINGTON succeeds Mr. Hills in Worcester.

GARY VANDEN BERG has been named to succeed HERMAN FELDMAN as manager of the Legion theatre in Sioux City, Ia.

A new drive-in, with a capacity of 300 cars, is planned at Vreston, Ia., by the Commonwealth Theatre Corporation. The firm owns the Strand and Uptown, indoor houses there.

NICK LANETTI, formerly assistant manager of the Roger Sherman theatre in New Haven, Conn., has been appointed manager of the Warner Commodore Hull theatre in Derby, Conn., succeeding Edgar Lynch, who has left the circuit,

Redecoration of the lobby of his Roxy theatre at Bloomington, Ind., is reported by owner Doyle Carter.

Purchase of the 700-seat State theatre in Waterloo, Ia., from Leonard Kaplan has been announced by the Dickinson Operating Company, owners of the Waterloo theatre there. Managing both houses will be HIRAM MEEKS.

MICHAEL KING, formerly manager of the Village theatre, Toronto, Canada, has been appointed to that same position at the Bloor theatre, also in Toronto. He replaces MALCOLM McCAMMON, who is now manager of the Alhambra there.

A new drive-in is under construction at Navarre, Minn., on Lake Minnetonka. Owners are the Navarre Amusement Corporation of Minneapolis. BEN SCHLANGER, New York theatre architect, and WILLIAM A. HOFFBERG, engineer associated with him, have returned from a six-week visit to Europe where many installations of their synchronous surround motion picture screen are in progress. RCA Photophone, Ltd., recently took over distribution of the screen in Europe, marketing it, as RCA does in the United States, under the name of "Synchro-Screen."

An April opening is planned for the new drive-in at Iowa Falls, Ia., on Highway 65, according to an announcement by I. C. JENSEN, manager of the Rex and Met theatter, there

Complete remodeling and renovation of his 590-seat Vacaville theatre in the California town of that name is reported by owner Don ISABELLA.

A new drive-in has been opened at Ironwood, Mich., by the Ironwood Amusement Company, O. P. Suprenant is manager.

New RCA "Hy-Arc" lamps were installed at the El Rancho drive-in in New Orleans recently by the Southeastern Theatre Equipment Company there.

ROY KANE, who was manager of the Lyric theatre in Elkin, N. C., for two years, has been named city manager for the Statesville Theatre Corporation, in Boone, N. C. Mr. Kane replaces B. E. SMILEY, who is now manager of the Playhouse theatre in Statesville.

#### Cinerama on Broadway

(Continued from page 42)

might reflect across to the other side. To prevent this, Fred Waller, inventor of Cinerama, devised a screen made up of 1100 vertical strips of perforated plastic tape, mounted in a louver formation so that they bounce inward-reflected light through the intervening spaces instead of across the screen. At the first performance some of these strips sometimes created a rib effect in the picture. Apparently the problem, obviously a tough one, needs working on.

And that, in the main, is Cinerama. Whatever its ultimate place in the industry's scheme, it has made, at least for the moment, a tremendous impact upon the public. And that very impact suggests that the business take notice of the dimensions and optical range, the visual domination and use of peripheral vision which achieve that impact.

Of immediate potential value, too, is what it has to say to the TV-minded public about "that old thing." the motion picture. Cinerama is new—it is wonderful; and it is Theatre.

#### NEW OWNERS REMODEL THEATRE IN WISCONSIN CAPITAL



Entrance area of the 32-year-old Strand theatre in Madison, Wis., following a modernization program both inside and out by the new owners, Twentieth Century Theatres, a recently formed corporation. The entrance area was refaced with porcelain enamel, and new outside installations included poster cases, a fluted stainless steel bos-office, large display windows that can be serviced from the back, a new marquee with Wagner advertising panels using 17- and 10-inch letters, and "Herculite" entrance doors that open the 100-foot lobby to view from the street. A stainless steel ceiling beginning as a marquee soffit continues to the auditorium, mounting recessed PAR 150-watt lamps throughout. This work was done by Poblocki & Sons, Milwaukee. Installed across the foyer is a new 60-foot refreshment shad for which three rows of seats had to be removed. The auditorium itself was redecorated and retreated acoustically. Other Madison theatres purchased at the same time, all from Asher Levy, were the Orpheum and Madison, which will less be remodeled; the Parkway, which will be sold as a commercial building; and the Madison drive-in. Officers in the new firm include Dean Fitzgerald, son of H. J. Fitzgerald, president of Fox Wisconsin Amusement Corporation; and Ray Reed, who owns the new Fox-Bay theatre at Whitefish Bay, a suburb of Milwaukee.

for the biggest drive-in screen's - it's ashcraft's

## SUPERIIGI 1100 INBEATABLE

... NO OTHER LAMP CAN MATCH IT IN SCREEN BRILLIANCY OR ECONOMY



Time after time we have demonstrated the Super-High "100" against all makes of lamps and at all currents up to 185 amperes. In every instance the Super-High "100" attained greater brilliancy.

Its large diameter, high speed reflector and water-cooled 10mm. positive carbon, good for currents up to 100 amperes, produce more light than ever has been seen on a Drive-In Screen before.

Low-priced, efficient Water-Recirculator can be supplied to eliminate plumbing and to insure constantly perfect operation.

#### ASHCRAFT SELENIUM RECTIFIERS

The ideal power source for all Drive-In operations—either 90 or 110 ampere capacity standard for 3 phase,



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